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#26 Fall 1988

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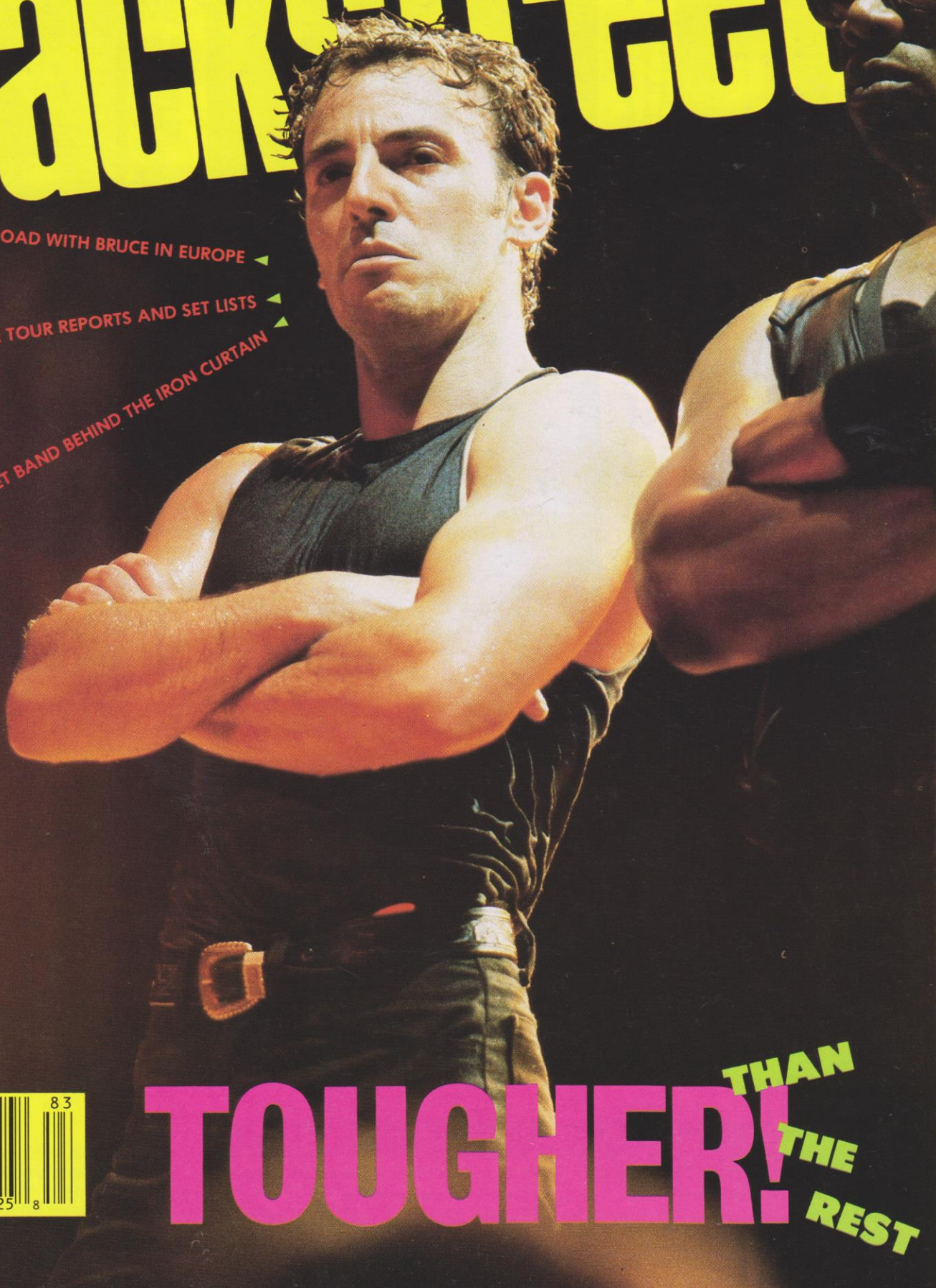
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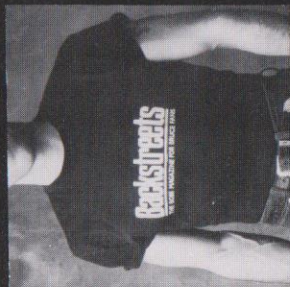
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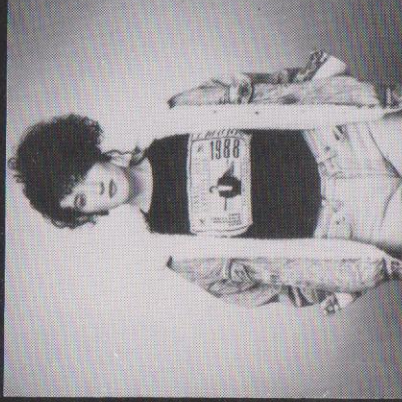
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Backstreets

A BOSS MAGAZINE

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BRUCE SPRINGSTEEN TACOMA, WA 5/5/88

Photo by David Dubois
Design by Jesse Reyes

On the backstreets

During a recent business lunch with a woman I know who works in the music biz, I found myself freezing still at one point, holding my fork full of seafood gumbo in midair as I listened to her. We'd been talking about the New Music Seminar and some of the Northwest groups she represents, when I thought I heard her say something that I found most unusual. I thought she said "Are you getting a divorce?"

Though I've known this woman professionally for about four years I can't remember any single moment in the past where we shared any personal information, much less talked about relationships. As for my private life, I couldn't imagine that she'd know anything about it first off, and, furthermore, if she did know anything about it, to bring it up like that in the course of a business lunch seemed quite rude to me. I stood with a somnambulist stare, gumbo in hand, and she knew something was wrong. She repeated her question.

"Well is he? You know, getting a divorce?"

Oh *he*, not *me*! She was of course talking about Bruce Springsteen, the subject of a headline in the *National Enquirer* that we'd seen on a newsstand and had joked about on the way to lunch. She was talking about *he*, not *me*. I told her I didn't know and I didn't care.

But what later bothered me most about the incident was how offended I was when I thought she was talking about *my* life but when it turned out it was Bruce Springsteen's life, the question didn't seem so weird — at least this week it was hard for me to go anywhere without having someone talk about Bruce Springsteen's private life.

The difference between "he" and "me" is that clearly enquiring minds *don't* want to know about my life, while his life has become hot copy. Once Springsteen's *Born in the USA* reached the mega-level of success that meant over 17 million copies would be sold — that translates to every other person between the ages of 18 and 30 owns a copy — people became interested in his personal life in a way they never were when he released *The Wild, the Innocent and the E Street Shuffle*. I can't remember a single review of that album or the tours of that era that suggested there were grand implications to be revealed about Springsteen's personal life from analyzing the lyrics to that record.

Springsteen faces what's been called the cult of celebrity, a sick sort of mentality that has gripped us ever since the media explosion of the '60s. William Shakespeare led a pretty miserable life from all accounts but I can't imagine the Rupert Murdochs of the day making much hay over his life. No one seemed to care at the time and news travelled so slowly that you could outlive almost any sin.

Today the media both make and break stars. Some might suggest that Bruce Springsteen's decision to do only television interviews back in 1984 — and thus make every glimpse of him as a person something larger than life — is to blame for much of what we're hearing about

now, and *the way* we hear about it. When you make the personal decision to stand in the spotlight, some might suggest, you pay the price.

Watching what's been said about Mr. Springsteen in the last three months (the unbelievable inaccuracies and the outright lies) I have to wonder if the price you pay is too high a toll. After this little luncheon incident I started imagining what it might be like trying to put my personal life in order when there were photographers following me around everywhere trying to snap pictures of me in my underwear. When you have to live behind walls for privacy, hire security guards everywhere you go and watch as the most intimate details of your life are debated by total strangers, it may not be worth all the bonds a bank can hold. I'd trade down to the white picket fence on that option any day.

If you've picked up this magazine thinking that you'll find some hot inside gossip on Springsteen's personal life, think again. As a fan of Springsteen's music, and writing for other people who like myself have been moved by his songs, we have not made *Backstreets* a forum for discussing the personal side of Mr. Springsteen's world. Instead this magazine deals exclusively with Springsteen's performing career.

That's exactly what I told the 20-odd reporters who called me up on the day when all this broke earlier in the summer. I said that if the rumors were true, I was sad for the Springsteens, as I would be sad for anyone going through rough times, but that it wasn't going to affect the way I thought about the man's work. My line on this — and a line that wasn't quoted by any reporters as it didn't fit in with the story most wanted to write — was that I'd keep buying Springsteen's records and seeing his shows even if he started going out with Clarence Clemons.

I had another business lunch the other day with a Grateful Dead fan, a Dead Head if you will. Like Bruce Tramps, Dead Heads take their band very seriously and much of the same frenzy involving tapes and concerts holds true. And serious Dead Heads had a lot to worry about a couple of years back when Jerry Garcia almost died after dipping into a coma while drug abuse problems loomed large for the head of the Dead. I asked the fellow what his response would have been if Garcia had died, how his life would have changed. "I would have gotten together with some good friends and probably had my own memorial service," the guy said. "But that would have been the end of it. I have too much respect for Garcia to let *my* own life fall apart just because *his* might. If I acted any other way, I know Garcia would be disappointed."

On the way to work the other day I put on "Sandy." I hadn't heard the song in about six months, which considering I used to play the sucker every day for a year, seemed like eternity. This song was always a watermark in my personal life: when I was chasing New York

virgins under the boardwalk as a teenager it was a song I both lived by and one that I dreamed by. It suggested the romantic sophisticated world of love I could never quite get invited into. And when the waitress I was after at the time lost her desire for me (I'm not so sure she ever had any), it seemed that my life was far better off for this song being written. That's not something I think that can be said about too many rock 'n' roll songs.

I was listening to the song in my car with the windows rolled down and I was belting out the lyrics like I was singing them to a Cubs crowd. All the other commuters probably thought I was some kind of nut. If I were a celebrity it might have been the sort of incident that fueled a headline ("Rock star causes traffic snarl while reverting to youthful dreams"). My traffic jam wasn't what caused all the headlines this week — but nothing in any headline or any *Entertainment Tonight* newflash is going to take that beach, that carnival life, away from me.

— Charles R. Cross

* * *

On to the basic biz: The Boss Hotline. As you've probably heard from my occasional rants, the Hotline gets almost three times more calls per week than we have actual subscribers (and that's not just because people call more than once — a survey we did found that only about one-fifth of our subscribers ever call so something is fishy). So with this issue the hotline number will be changing. If you're a subscriber you'll find the new number on the facing sheet that comes with this issue. If for some reason you can't find it, you lose the facing strip, or whatever, drop us a line and we'll send it to you once we can look you up and find that you are indeed a subscriber (but you must send a self addressed stamped envelope if you're going to get a response). The new line goes into effect on September 15th so keep calling the old one for the moment. SuperSubs have their own line and that too changes then but that's their business. The lines will remain unlisted — if you hear of anyone (radio stations, other Bruce fanzines) giving the number out let us know as we plan to make life miser-

(Continued on page 11)

Off the wall

This issue's Off the Wall shot is a real classic — it's a 1975 era shot of Bruce from the Main Point, a small club outside of Philadelphia. Notice the drum kit, the stage and the bell-bottoms. What's most notable about this shot — by noted photographer Phil Ceccola — is that it is the only shot we've ever seen reproduced in color of Suki Lahav and Bruce Springsteen on stage together. Suki was the violin player who joined the E Street Band briefly back in this era, a period many early fans call the most innovative of Springsteen's long career.

On lips

The biggest Bruce Springsteen news this past summer was the live radio broadcast from Stockholm that was heard around the world. But to refute the W.C. Fields line, you would rather have been in Philadelphia. Listeners there were treated to a special treat when boss DJ Ed Sciaky put together a "Return to the Main Point" show that ran in conjunction with the live broadcast. Sciaky decided to broadcast live from the site of the old Main Point (now it's a five-and-dime store) and he interviewed several people who were at the legendary early Springsteen shows there. Sciaky also played some great early live cuts (including the King Biscuit Flower Hour version of "Bishop Dance"). Many people may not remember that the Main Point itself was actually a coffeehouse — not a bar or nightclub. . . . Perhaps the strangest listing for the radio broadcast occurred in the *New York Daily News* which described it like this: "Bruce Springsteen's 'Love Canal' Concert live from Stockholm." In a French newspaper that might almost have made sense, but isn't the *Daily News* usually in English? . . .

I'M ON FIRE: Springsteen concerts in Los Angeles or New York end up being not unlike Laker games in terms of the number of stars who have courtside seats. So when at the recent Madison Square Garden stand Bruce sat down on the park bench with Clarence and called himself Clarence's "Dr. Ruth or something" little did he know that Dr. Ruth was in the crowd (and an observer tells us she squealed with delight at the mention of her name). After the show Dr. Ruth reportedly went backstage and told Bruce (according to *People* magazine): "I like what you say about love and sex, but there's one more thing you need to include in your songs — contraception." Bruce's reported reply: "Gee, it's going to be tough to get the word contraception into a song." "Born to Wear a Condom" anyone? . . . Springsteen is up for two awards in this year's MTV Video Awards: best male performance of the year and best video of the year, both for the "Tunnel of Love" video. . . . The tabloids couldn't resist setting up a fight card between Mike Tyson and Springsteen. The battle was over the use of Wembley Stadium for an additional Amnesty show on September 3, the day after the already planned September 2nd kick-off show. Tyson had been tentatively scheduled to fight British champion Frank Bruno also on September 3rd in the same venue. The fight, however, has yet to be confirmed because of Tyson's current legal battles with his manager. Strangely Tyson is now being represented by Peter Parcher, who also happens to be Springsteen's lawyer. A compromise might be interesting: Bruce as cutman in the corner, Tyson on back-up vocals. . . .

THE ASBURY PARK PHILHARMONIC: "The Springsteen Concerto" is the name of the impending MegaForte records release by classical pianist John Bayless. Side A will feature, according to the press release, "classical variations, in impeccably good taste,



Backstreets subscriber Betty Gray of Texas and Joe Ely read their favorite Boss magazine. Ely's live shows are legendary — catch him if you can.

of Springsteen classics 'Born to Run,' 'Rosalita,' 'Jungleland,' 'Candy's Room,' 'Sandy,' and 'Hungry Heart,' while Side B will be 'Born in the USA,' 'My Hometown,' and 'Darkness on the Edge of Town' combined with other popular American pieces all done in the grandiose style of Aaron Copland." No release date is noted but we are told that the entire package will be an "incredibly dramatic presentation." What's next, the "Roulette" polka? . . . Diane Crowley and Jeffrey Zaslow, who are Dear Abby's replacements in the *Chicago Sun-Times* (and incidentally Jeff is a *Backstreets* subscriber), were recently asked a difficult question by a Bruce fan who had four seventh-row tickets that she had promised to three friends. Her problem was that she was offered \$500 for the tickets by a scalper. Should she sell or keep her promise to her friends? Both Diane and Jeffrey gave the right advice: keep the tickets and your friends. Jeffrey further added: "Memories are more important than money. I saw Bruce's show. See it, and you'll never forget it." . . . The new LP by Prefab Sprout has an interesting Bruce theme song called "Cars & Girls." More than a parody, it's an analysis of Bruce's recurring themes and the fans who listen. The final line is quite poignant: "Too many folks feelin' car sick, but it never pulls in. Bruce's thoughts — Pretty streamers — guess this world needs its dreamers, May they never wake up." The 45 cover photo is a parody of the Born in the USA jump shot. . . . On June 11 at 2 am, Long Island TV's channel 21 aired a strange program titled "You Little Wild Heart." It featured teenagers dancing "American Bandstand" style to Springsteen songs. Among the songs played were "Hungry Heart," "Out in the Street," "Racing in the Street" and "The Price You Pay." The show apparently originated out of Springfield, Massachusetts' WGBY-TV. Although the song is a favorite of ours, it's difficult to imagine seeing high school kids dancing passionately to "The Price You Pay." . . . *The De-*

troit Free Press has been the source of a number of Bruce tidbits lately. On July 10th they reported that Springsteen's office had contacted members of the late '60s band the MC5 to find out the lyrics to their anthem "Kick Out the Jams." Speculation was that Springsteen might add it to his in-concert set. . . . Detroit is also the home of Gino Washington, who wrote the song that Bruce's "I'm a Coward" is based on. The *Free Press* reported that Gino is taping a video clip of the songs to be inserted into Springsteen's video on the song. That's news to us, but we'd love to see it. . . .

ONE STEP UP: Springsteen has a song on a new record called *The Heart of Rock*. The CBS released album includes "Brilliant Disguise" and all profits will benefit leukemia, cancer and AIDS research. Other cuts include Billy Joel and Richard Marx so this is the first time to get those two shameless hucksters and Bruce together on one disc. . . . Speaking of commercials Joe Piscopo has made more than a few. But in a recent profile in the *Tampa Tribune* he said he refused a recent job that was so grossly offensive it even turned him off. "One time Frito-Lay wanted me and Jay Leno to do a big convention and they wanted me to do Springsteen singing 'Born to Sell Frito-Lay' to the tune of 'Born in the USA.'" . . . Back to the recording front — a new CD from the UK features 11 Springsteen written songs and is titled *Songs from the Boss*. The compilation is similar to Rhino's *Cover Me* except that it includes no Southside and adds stuff like Natalie Cole's "Pink Cadillac" and Allan Clarke's "Born to Run." Also included is the Big Daddy doo-wop version of "Dancing in the Dark," the Beat Farmers' "Reason to Believe" and Dave Edmunds' "From Small Things" (the first CD release for this last cut and the real gem here). The weirdest cut is Dan Ford's "The Fever." It's released on Dover Records and only available as an illegal parallel import. . . .

Express tour heads Amnesty way

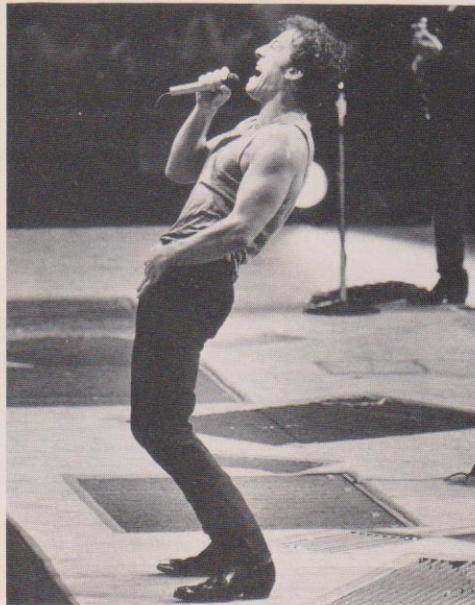
The *Tunnel of Love Express* came to an apparent halt on August 3rd, in Barcelona, Spain. Bruce Springsteen and the E Street Band played a 34-song set in front of over 80,000 fans on a hot day in southern Spain. Springsteen's next official plans call for him to join the Amnesty International "Human Rights Now!" tour which kicks off in London on September 2nd. Springsteen will be joined on that tour by Sting and Peter Gabriel, both veterans of the 1986 Amnesty tour, along with Tracy Chapman and Youssou N'Dour. Rumors abound concerning Springsteen's plans after the Amnesty tour and whether he will return to play more Tunnel shows in the states.

The Amnesty tour begins in London's Wembley Stadium on Sept. 2nd, with the possibility of a second show being added on September 3rd. The rest of the dates are: Paris, France Sept. 4; Turin, Italy Sept. 8; Barcelona (or Madrid), Spain Sept. 10; San Jose, Costa Rica Sept. 13; Toronto, Canada Sept. 16; Montreal, Canada Sept. 17; Philadelphia, PA Sept. 19; Los Angeles, CA Sept. 21; Rio De Janeiro, Brazil Oct. 14; Buenos Aires, Argentina Oct. 15. There is a possibility of more shows being added in other cities, including potential shows in Guam and Australia.

The final show in Buenos Aires will be broadcast live around the world. In the US, Westwood One purchased the radio rights and plans to broadcast the entire final day. The television rights had not been decided for the US by our press time, but full coverage was expected. The show would be the first live Springsteen concert ever shown on television in the US.

Amnesty spokespeople have said that all artists will be playing "full sets" during the show. Whether that means Springsteen will get 90 minutes or a full three hours is unclear. It's hard to believe that all three headliners would perform their full shows as the combined total of Springsteen, Sting and Gabriel sets would run well over seven hours, seemingly too long to be possible. Amnesty, which had tried to change the LA show date because of Yom Kippur, also changed the Los Angeles show starting time to 7 pm from the original starting time of mid-afternoon. They say the show will run into the wee hours of the morning, so that all three artists can play full sets no matter how late the show goes.

Springsteen made his original announcement that he was joining the Amnesty tour during the world-wide live radio broadcast from Stockholm, Sweden. At the time he made no mention as to whether the E Street Band would be joining him, but the band's involvement was confirmed by the ads for ticket sales. There was a rumor that the horn section would not participate on the Amnesty tour, but there was no conformation of this at our press time. The band was scheduled to reassemble in London approximately one week before the London show.



What Springsteen's plans are after the final Amnesty show in Buenos Aires is very unclear. The strongest rumor is that the full band and the horns would return to the states for a series of shows, starting sometime in late October at the Meadowlands Arena in New Jersey. Though this is certainly possible, there at least a couple of hurdles to that plan. First, shows in late October would run into scheduling problems in arenas with both hockey and basketball seasons. Outdoor shows are unlikely because of weather conditions and indoor scheduling would be difficult, though still possible. Much of this speculation is fueled by the belief of some fans that Springsteen simply couldn't tour the US without playing New Jersey. Obviously, Bruce enjoys playing the Garden State, but logistics may make it impossible this time around. The beginning of the Tunnel tour went through many of the same scheduling difficulties, with booked up arenas, and still succeeded so the scheduling problems could be taken care of.

Speculation is that Bruce and the band will play in New Jersey and in other markets that didn't get hit on the first leg of the tour (like the southeast). The third leg, if it were to happen, would most likely not hit previously played markets again. Since the River tour, Springsteen has always come back from Europe to hit his strongest markets one more time. He also enjoys touring during the winter holiday months, so if the future resembles the past, Springsteen will probably play shows in the US between the end of October and New Year's Eve. Supporting this rumor is word that the horn section is contracted through the end of the year.

Our best guess: Fifteen more cities, including Canadian dates, beginning the first week of November. As for a new album, only the Shadow knows. 🐉

1. **Patti Smith**
Dream of Life
Arista (CD)

2. **Midnight Oil**
Diesel and Dust
CBS (CD)

3. **Bruce Springsteen**
"Tougher than the Rest" + 3
CBS (UK CD)

4. **Sam Cooke**
The Man and His Music
RCA (CD)

5. **Steve Forbert**
From New York to Nashville
Geffen (promo cassette with live cuts)

6. **Little Steven**
Men Without Women
EMI (Japanese pressing)

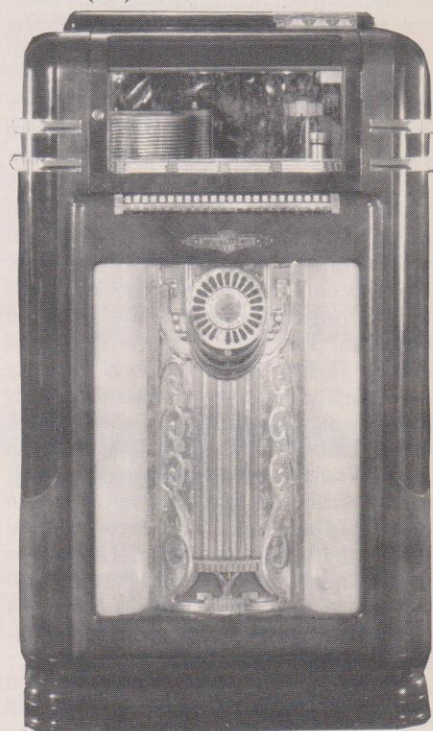
7. **The Fleetwoods**
"Mr. Blue" + 3
Rhino (3-inch CD)

8. **Bruce Springsteen**
"Shut Out the Light"
CBS (3-inch CD B-side)

9. **Tracy Chapman**
Tracy Chapman
Elektra (CD)

10. **The Jackson Five**
Greatest Hits
Motown (LP)

THE BACKSTREETS JUKEBOX



Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

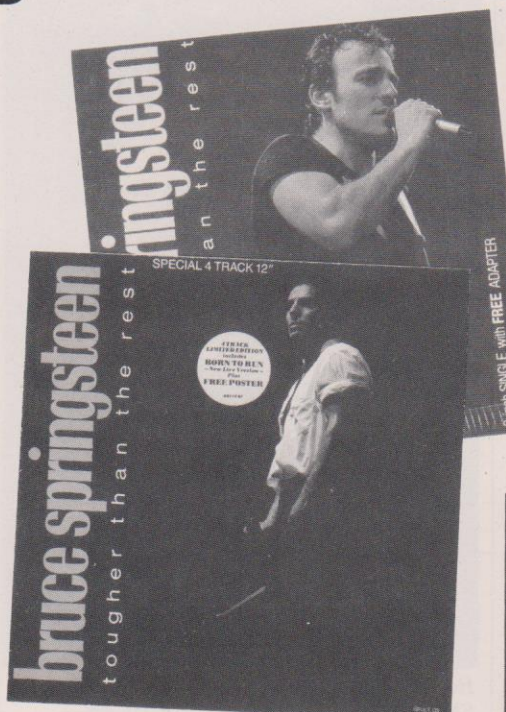
New CDs tougher than the rest to find

Despite not being issued in the US, the release of "Tougher Than the Rest" in Europe is one of the most significant single releases in Springsteen's career. The various items that came out of Europe mark the first time that live tracks have been released during the tour on which they were recorded. And to heighten the event, CBS UK issued the single in five different configurations. The live tracks, "Tougher Than the Rest" and "Born to Run," recorded in LA 4-27-88, and "Be True," recorded in Detroit 3-28-88, were scattered over the different configurations, with no single item containing all three tracks.

The most notable item was the CD single, with new, digital live versions of "Be True" and "Born to Run," along with studio versions of "Tougher" and "Roulette." The CD was issued in five-inch form with pink type in the UK and three-inch with blue type in an Austrian pressing released in Holland, Germany and other countries on the continent. Strangely, the Austrian pressing was stickered over, making the song list identical to the UK CD. The original set list (beneath the sticker) included "Tougher" live in the place of "Roulette," which was already released on the Austrian pressing of the "One Step Up" CD single. England had not yet released "Roulette" in any form, and apparently CBS UK was unwilling to allow the Austrian pressing to have all three live tracks and therefore be more desirable. All of this was despite the fact that they had already included "Roulette" on the prior CD single. In any form these have been the hot CD collectibles this summer.

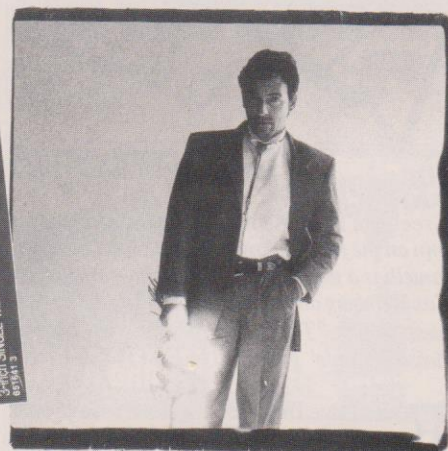
CBS UK also released two different 12-inch singles for "Tougher." The cover of the first had pink type and a picture of Bruce in a black t-shirt. The second was a poster sleeve that used blue type and a picture of Bruce in a white shirt on its cover. The poster was a color shot of Bruce in a black t-shirt used earlier in the print advertisements for the Stockholm radio broadcast. Both 12-inches had the studio versions of "Tougher" and "Roulette" and the live version of "Tougher," but differed in the final track, with the regular pink type 12-inch including "Be True" live and the poster sleeve including "Born to Run" live, respectively. Holland issued a 12-inch with all three live songs, making it the only configuration to do so.

The UK also released two different 7-inch versions, both with "Tougher" on the A-side and "Tougher" live on the B-side. Besides the standard picture sleeve single (pressed in both pink and blue type), CBS issued a limited edition tour patch package. The package consisted of the blue type sleeve and a cloth patch identical to the ticket stub logo on the tour shirts. The standard 45 was also released in Holland and Germany among other countries.



In mid-July, after Bruce's announcement of his intention to join the Amnesty tour, CBS announced that a special four-song EP would be released in the US with all proceeds going to Amnesty International. The CD and 12" would likely be called *Chimes of Freedom*, and include that song (probably recorded in Stockholm) as well as the three live songs already issued on the import configuration of "Tougher." Bruce said the EP was a gift to his fans and it was set for release in late August, a few weeks before the Amnesty tour hits America.

On the US CD front, CBS released the first 40 titles in its new "CD3" series of 3-inch CD singles. The two Springsteen titles issued were "Cover Me/Pink Cadillac" and "Born in the USA/Shut Out the Light." Though the inexpensive digital release of "Pink Cadillac" and "Shut Out the Light" deserves kudos from Bruce fans, the packaging and graphics of these CDs resembles a 1040 EZ tax form. All titles in the series come in identical packaging, using no photos, differing only in title. It's a shame that CBS didn't at least use the original 45 picture sleeves in the creation of these new CDs. In other CD news, the syndicated radio show "King Biscuit Flower Hour," now being issued on CD, has gone through its vaults and included Bruce's "Bishop Dance" on a "Best of" special. The sound quality and the fact that the song was never officially released has made this item extremely rare. Other rare Bruce songs may show up on future editions of "King Biscuit." Incidentally for US CD collectors, the *Tunnel Express Tour* CD (with "Roulette," "Be True" and "Pink Cadillac") was reissued in late April to include the second leg of US tour dates. The reissues seemed to be more common than the originals though de-

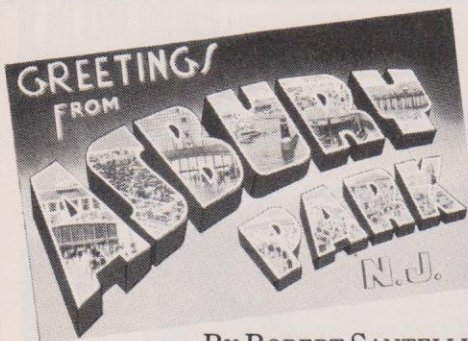


Left top: UK "Tougher Than the Rest" CD.
Left bottom: UK poster sleeve for "Tougher."
Above: "One Step Up" Japanese 3-inch CD.

mand was high for both versions — despite the fact that now all the material included (except the studio version of "Be True") can be gathered on CD from other sources.

Japan also issued another unique 3-inch CD (like the earlier "Brilliant Disguise/Tunnel of Love") of "One Step Up" and "Roulette." The packaging is much the same with the long cover folding into a mini cardboard jewel box. Japan also caught up with the rest of the world releasing 45s for "Tunnel of Love" and "One Step Up." Both feature identical picture sleeves to other countries, with some additional Japanese writing on the cover of "Tunnel." The "One Step Up" sleeve had a bullet graphic plugging the "Roulette" B-side.

One final note on LPs: Though the *Tunnel of Love* LP was released in virtually identical packaging in most countries, Argentina did retitle the album "Tunel D'Amor," the only cover type variation anywhere. Also for you CD collectors who must have it all, England has begun releasing interview picture discs on CD. So far there is one Bruce disc along with a slew of discs of other artists. Just what sonic improvement digitally remastering an interview will yield is unclear to us.



BY ROBERT SANTELLI

(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic The Big Beat. His latest book is "The Jersey Shore: A Travel and Pleasure Guide" published by East Woods Press.)

Ever since Bruce Springsteen rose to rock stardom in the mid-1970s, the Jersey Shore has become known for its export of rock 'n' roll. And with good reason, of course. Not only has the area, particularly its music capital, Asbury Park, given birth to a world-class talent like Springsteen, but it has also spawned such artists as Bon Jovi, Southside Johnny and the Jukes, David Sancious, Little Steven, John Eddie, and Glen Burtnick, among others.

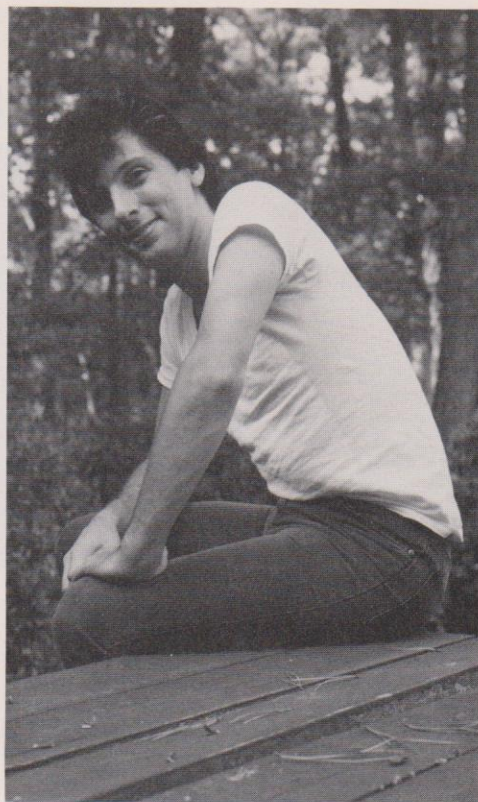
Since the Shore became synonymous with rock 'n' roll, two other forms of music — jazz and blues — have been forced to take backseats to the notoriety and occasional hoopla that the Shore enjoys in music circles. Area jazz and blues musicians have a harder time scratching out a living than their rock 'n' roll counterparts. Blues clubs are few; jazz joints are fewer.

Despite the lack of recognition, the Shore jazz and blues scenes have continued to pump out unheralded, yet truly talented players. And in June, with the successful completion of the first annual Jersey Shore Jazz and Blues Festival, local jazz and blues players finally got some long deserved due.

The four-day, five-concert event featured more than 20 bands and over 150 musicians. All but one concert sold out. All the proceeds went to the Monmouth County Friends of Clearwater, a local environmental organization dedicated to clearing up Jersey's coastal waters. Friends of Clearwater also have strong ties to the Shore music scene. Everyone from Springsteen on down has supported the organization's efforts in one way or another.

Blues bands such as the Fairlanes, the Hounds, Big Danny and the Boppers, and the Westside Blues Project wowed crowds in clubs like the Stone Pony and the Deck House. Jazz outfits like the Frank Cicala Group, which featured vocalist Michelle Bautier; the Jazz Lobsters; the Sammy Pugh Trio; and Jersey Blue with Gene McCormick performed at the Shore's number one jazz club and festival headquarters, Jason's Is Jazz in South Belmar, with equally glowing results.

Many noted Shore rockers turned up in sup-



Bobby Bandiera's "C'mon Caroline" is a Shore hit.

port of the festival and expressed admiration for their musical bretheren. "Most of these guys are just great players and deserve the publicity and the chance to show how good they are," said Lance Larson of Lance Larson and the Heat, who seemed to be speaking for all local rockers. "They're as much a part of the Shore's music community as any rock band."

Listen to this: "It's a summer song, the kind of song that a guy who grew up on the Jersey Shore and who's been influenced by rock 'n' rollers like Chuck Berry, Elvis Presley, and Roy Orbison would write." Are these the words of Bruce Springsteen? Not quite. They were spoken by Jukes' guitarist Bobby Bandiera, whose debut single, "C'mon Caroline" and a rendition of the blues-rock gem, "Mean Woman Blues" is bringing renewed attention to Bandiera as a solo artist.

"C'mon Caroline" is chock full of classic rock riffs and contains a vocal track that the Boss would be proud of. But let's stop right there — Bandiera is far from a Boss imitator. He is his own man, as evidenced by the stirring sets he and his band, which includes Jukes' keyboards player Kevin Kavanaugh, have been turning in at the Stone Pony on Wednesday nights this summer.

"I know I'm going to hear all that Springsteen stuff," Bandiera said in a recent interview. "But I come from the Jersey Shore too, and use things I see and feel around me in my songs. Plus, Bruce and I both have the same musical roots and admire the same kinds of old rock 'n' rollers. I'm not making excuses for the way my record sounds. I'm only trying to set the record straight and tell you why my

songs sound like they do."

According to Bandiera, the record should be available at your local record store since it was released nationally on Turnpike Records, a budding New Jersey indie record company. If the record does well outside of Jersey, expect Bandiera and band to embark on a mini-U.S. tour.

You can hear "C'mon Caroline" live if you catch any of the Jukes' shows this summer or fall. Southside suggested that the Jukes learn it and incorporate it into their set. "It was really nice of Johnny to do that," Bandiera said. "He certainly didn't have to."

Bandiera is also set to release an album soon. The holdup? Who will produce the record. Bandiera has narrowed his choice of producers to two: veteran Tom Dowd, and E Street Band bass player Garry Tallent, who recently produced *Streets of this Town*, the new Steve Forbert LP.

Bandiera will wait until Springsteen and the E Street Band return from Europe in order to confer with Tallent before he makes his decision. "I've always liked the work Tom Dowd has done," Bandiera said. "And I actually got a chance to work with him a few months ago when I played on the upcoming debut album by Gene Ryder and the Lifters (Polygram), which Dowd produced."

"But I also like the way Garry makes records," he continued. "Besides, we're good friends. They say you don't get involved in business with friends. But this could be an exception. We're not afraid to tell each other what's on our minds. Musically, I'll push him, and he'll push me."

Speaking of solo albums, Southside Johnny is also busy working on one. He's signed as a solo artist to Cyprus Records. One of his songs that's bound to be on his record is called "Little Calcutta." He and the Jukes have also been playing this one in recent shows. Insiders say the as yet untitled album has bits of contemporary sounding blues on it, as well as some straight ahead rock material. The LP is slated for a fall release.

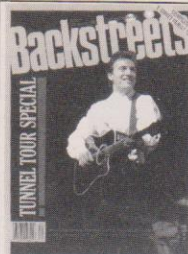
Other Shore music news... James Deeley and the Valiants have a new single out. It's called "Movin' On" (B-side — "Let Me Know"), and is available wherever the band performs live. The latest Shore band to keep an eye on: The New Dogs, a powerful hard rock trio led by ex-Bystander lead guitarist Stanley Steele... Re-development in Asbury Park is rapidly becoming a reality. Construction has forced the closing of the Circuit, the Ocean Avenue-Kingsley Avenue connection that, for years, was a car cruiser's delight. "The place to see and be seen," said one local musician. Springsteen wrote about the Circuit in his song, "Something in the Night"... local Springsteen fans are getting worried that the Boss might actually skip his home state of Jersey this tour. "It would be a mortal sin if the 'Tunnel of Love Express' didn't come to the Meadowlands," said one fan outside the Asbury Park Rock 'n' Roll Museum. Thus far, no shows at the New Jersey arena have been announced, but most people in these parts are keeping their fingers crossed. 🍀

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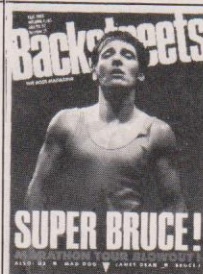
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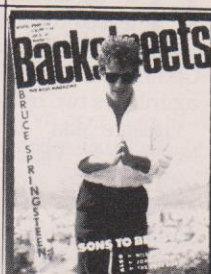
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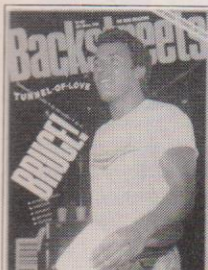
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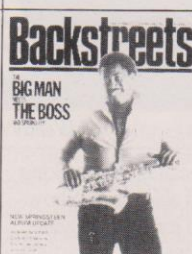
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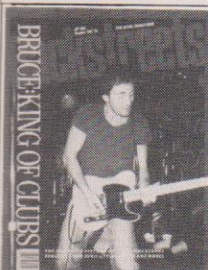
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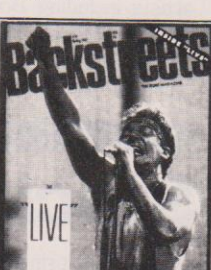
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In the news

Smithsonian LP may be bound for glory

On August 23rd, Columbia Records released the long-awaited *Folkways — A Vision Shared: A Tribute to Woody Guthrie and Leadbelly LP*. Bruce Springsteen contributes two tracks to the record: Guthrie's "Vigilante Man" and Leadbelly's "I Ain't Got No Home." "Vigilante Man" was performed in both New York and Birmingham on the *Tunnel of Love Express* tour, but the version on the album is a studio recording. The recording style seems much like that of the *Tunnel LP*, with Bruce playing most instruments, possibly with help from specific members of the E Street Band. The result is a country sounding, lonely song bearing influences from both the Rolling Stones and Ry Cooder. "I Ain't Got No Home" features Springsteen acoustically in a beautifully reserved arrangement that sounds right off of *Nebraska*. Both songs benefit from excellent vocal performances from Springsteen, who was one of the first artists to join in on the project.

The album grew out of the recent acquisition by the Smithsonian Institution of both the Folkways Records catalog and the Woody Guthrie archives. To promote and celebrate the event, the Smithsonian, along with Columbia, gathered a variety of contemporary artists to re-record the many influential songs of both men. Springsteen is joined on the record by many other artists including Bob Dylan, Taj Mahal, John Cougar Mellencamp, Arlo Guthrie, Brian Wilson, and U2.

Along with the release of the album, Columbia



Woody Guthrie

will release a home video special on the making of the record. The special will also air on Showtime September 17th, prior to its home release. The video consists of interviews with the artists and performance footage of the songs on the record. Footage of both "Vigilante Man" and "I Ain't Got No Home" are included on the video, but these versions of the song are played by Bruce with the entire E Street Band. The footage looks as though it were filmed in the rehearsal space used by the band to warm-up for the *Tunnel of Love Express* tour, which is

also seen in the "One Step Up" video. The band is live in the studio and the arrangements of the songs are full band. "Vigilante Man" is sung almost as a duet between Bruce and Patti, with slide guitar work from Nils Lofgren. "I Ain't Got No Home" is faster paced and has accordion work from Roy Bittan. The footage itself is rough, not the quality of what is usually seen on MTV, but it does provide a fascinating look at the band playing together without an audience. All artist royalties from both the album and video go to benefit the Smithsonian archives.

Stockholm show broadcast around world

Bruce Springsteen performed his first live radio broadcast in ten years from Olympic Stadium in Stockholm, Sweden on July 3, 1988. The simulcast, hosted by Kid Leo of Cleveland's WMMS and Scott Muni of New York's WNEW, aired in over 20 countries around the world including the US, Canada, Australia, Japan, England and a host of other countries across Europe, according to a spokesperson at DIR Broadcasting who produced the broadcast. The entire project was a joint venture between Springsteen's management, DIR and CBS Records.

Usually with live broadcasts, on a DIR program like the King Biscuit Flour Hour, the record label has little to do with the promotion of the show. But for the Stockholm radio broadcast, CBS Records was highly involved, producing print, radio and TV spots promoting the show and in turn the LP *Tunnel of Love*. CBS also arranged to have the program air in all CBS records territories (every country

where CBS Records are sold domestically).

It was Springsteen himself who laid down the basic ground rules for the broadcast, according to the DIR spokesperson. Springsteen chose to air only the first 90 minutes of his show as well as requesting that the show not have a single sponsor, not "brought to you by" anyone in particular. All profits to DIR, if there were any, were to be donated to charity. The final tally on the broadcast is not yet in, so information on what charities were involved is not available.

Springsteen probably chose DIR over other syndicators because of his past involvement with King Biscuit. Though no entire Springsteen show has ever aired on King Biscuit, he has given them four songs and some interviews over the years, including the live version of "Bishop Dance," aired on the very first King Biscuit and re-broadcast on the pre-concert program before the Stockholm broadcast. DIR personnel handled the actual transmis-

sion, while Springsteen brought in producer Chuck Plotkin to oversee the mixing of the show and the soundboard feed given to DIR.

All totaled over 400 stations aired the 90-minute special, with many stations signing on to broadcast within days of the initial announcement. Though many markets had more than one station airing the shows, some markets (like Atlanta) didn't get the show at all. DIR said that response was "terrific," but that some stations simply chose for their own reasons not to get on board. As far as future rebroadcasts, the spokesperson said that at present there were no plans to air the show again. Judging by the rest of the show (see tour reports), Bruce seemed to enjoy the broadcast as well as his fans. Part of the East Berlin show was broadcast locally as well, so perhaps Springsteen is again warming to the idea of live simulcasts. The final show of the Amnesty tour is scheduled to be simulcast from Buenos Aires, Argentina on Oct. 15.

On the backstreets

(Continued from page 4)

able for anyone who gives this number out to non-subscribers. Enough said.

Those of you whose subscriptions are just about to expire should also take note of this and make sure you don't let your sub lapse — if you do we may change the number again and you'll be lost in the flood. Remember, this line is for current paid-up subscribers only and we hope it stays that way this time around. I would have to think that if you're one of those procrastinators who continue to buy this mag on the newsstand and can't bring yourself to subscribe, the hotline is the best argument yet for a subscription.

Tour updates: Thanks so much to all the subscribers who kept us updated during the US and European legs of the tour — you'll find the complete tour reports in this issue. Remember, we'll need these for all shows in the future too — especially we'll need coverage from people overseas for those Amnesty Shows in countries that we don't have lots of contacts in. Please keep us updated.

If you're going to any of the Amnesty shows, or any Bruce shows in the future, and you'd like to spend five minutes handing out brochures for *Backstreets*, just drop us a line and we'll mail you some. You won't see ads for this magazine on MTV — way beyond our budget — so word of mouth and brochures are one of the only ways we have to get the news about

this magazine out. You also might consider getting some brochures and leaving them in your local record store or student union.

One good way to spread the words to your friends is to give a gift subscription to *Backstreets*. Christmas is just around the corner and this Xmas we'll again have some killer Christmas cards that we'll send to your giftees (last year's was a *Greetings* parody in full color that's our best yet — this year's, well, it's a secret). And if you have a friend who is into Bruce I don't think you can come up with a better gift.

Through Christmas we'll also be running a three-year gift subscription special — give someone else *Backstreets* for three years and either you or they get a free official tour shirt. Considering some people pay as much for these shirts as the three-year subscription cost (\$28), that's quite a deal. Since the supply of tour shirts is limited, we can only offer this deal if you're giving a gift. If three years seems like an eternity of time to subscribe to a magazine consider this — you're getting one hell of a deal and you won't have to worry about not getting the current hotline number for three solid years. And since *Backstreets* now has been around for eight full years, we're vets of the first degree. You'll find more details on this offer in this issue or hell you can just send us \$28, the person's name and address, shirt size and whether you want the shirt or they do.

If you're a subscriber you'll notice the nifty poly bag this issue comes in. It costs an utter fortune to do this but we figured we'd experiment with it — please let us know what you think. Remember your expiration code will be on the label with your name. If it says "X26" this is the last issue of your current subscription so you better renew. We're not the sort of magazine that will bombard you with a thousand reminders so if you like *Backstreets* show some initiative and don't let yourself fade away.

If this is the first issue you've ever seen of *Backstreets* you'll probably wonder just what in the hell the Bottom 99 list — some people who've subscribed since #1 are also thinking the same thing. This list usually is a "Top 99" list of things our readers send in that they like, desire, enjoy, savor, or just plain find fun in the rating of. But this time around we did something unusual — we asked readers for their Bottom 99 picks, in other words, things they hate, dislike, abhor, etc. Before anyone starts sending us hate mail because something you like has been listed here (like "sweet pickles"), remember this list is compiled from responses from our readers, it's not our views (though I'll tell you George Bush tops my list of assholes any day). So lighten up. Next issue the Hot 99 list (of things that we like) returns so get your entries ready for that.

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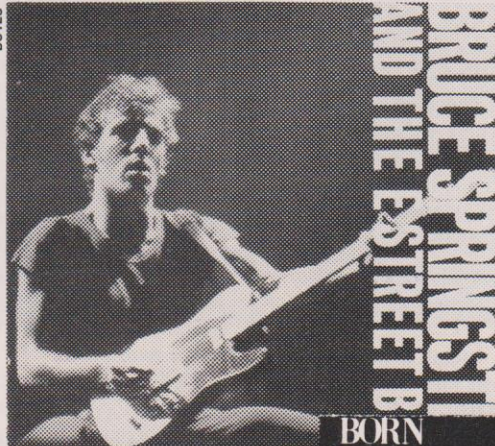
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New Forbert LP sound shows lots of Tallent

BY ROBERT SANTELLI

Steve Forbert's sparkling new album — his first in six years — was produced by E Street Band bass player, Garry Tallent. Called *Streets of this Town*, the LP is firm proof that all those who considered Forbert washed up are dead wrong, and that Garry Tallent is on the verge of a promising career as a producer.

Most of *Streets of this Town* was recorded last July at Tallent's Shorefire Recording Studio in Long Branch, New Jersey. Although Forbert still resides in Nashville, he's no stranger to the Jersey Shore. Over the past few years he's performed a number of times at the Stone Pony in Asbury Park, and he has a small but loyal legion of fans in these parts.

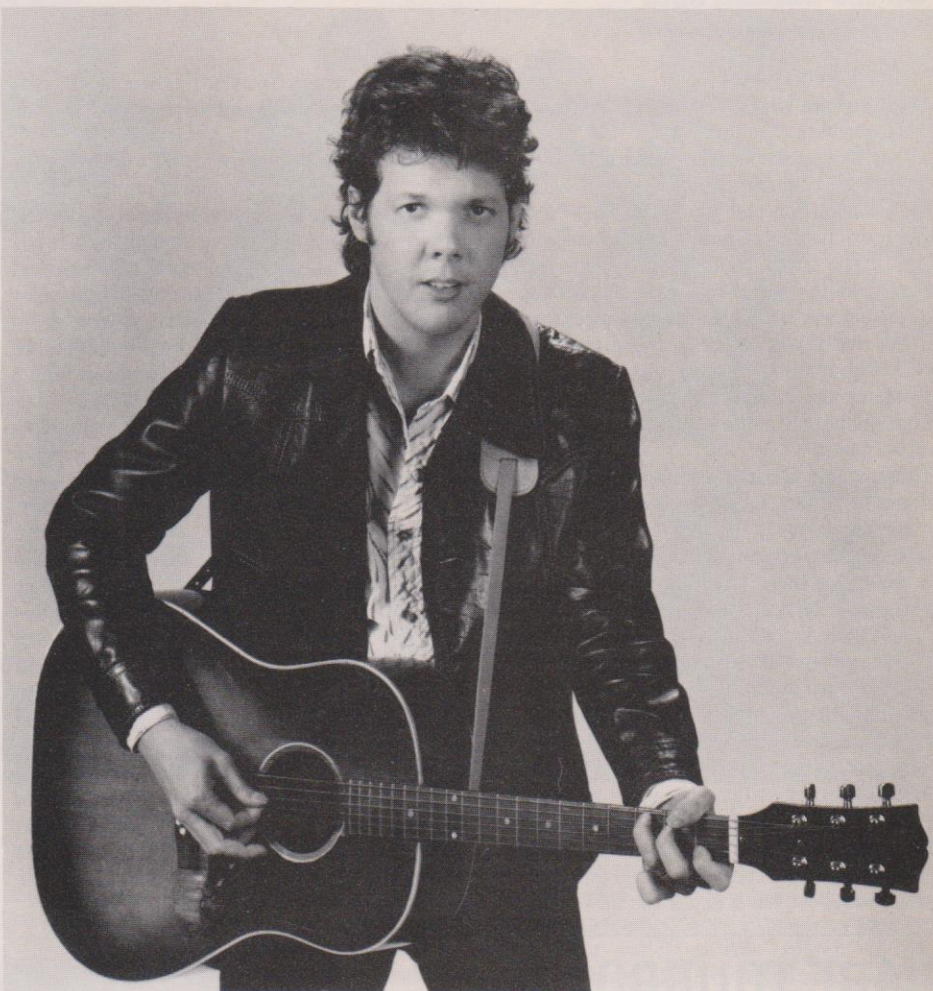
I caught up with Forbert while he was patiently awaiting the release of his new record and contemplating both a European and U.S. tour this summer and fall. Here is what he had to say about *Streets of this Town*.

Backstreets: When did you first meet Garry Tallent and how did he become the producer of your new LP?

Steve Forbert: Well, I think it was in Pittsburgh in 1978 that I first met Garry. But we didn't keep in touch all that much, you know. We were both busy. But then we met up again last year at the Lone Star Cafe in New York City. I was on the same bill as the Crickets [Buddy Holly's backup group]. Garry is a big Crickets fan, and he happened to be in the audience that night. After the show we talked. He asked me what I'd been doing, and I told him I'd been busy playing clubs and writing. So he asked me to send him a tape of some of my songs. I did, and from that point on, we began making plans to do a record.

You recorded the album at Garry's Shorefire Studio in Long Branch here at the Shore. You were living in Nashville at the time. Did you find it difficult or uncomfortable to come to Jersey to make your first record since the early '80s?

No, not really. Actually, doing the record at Garry's studio was fine. We recorded most of the record last summer in about three days.



Steve Forbert's new album is produced by the E Street Band's bass player, Garry W. Tallent. The release is Forbert's first on Geffen Records.

We worked hard on the tunes we both liked. We recorded until five in the morning the last day, and then I went back out on the road leaving Garry to figure out if what we recorded was really any good.

How is *Streets of this Town* different from previous Steve Forbert albums? Or is it a continuation of what you were doing when you last had a record deal?

Well, this record rocks out a bit more than anything I've ever done. I got some slowed down, acoustic tunes on the album. But, for the most part, I guess you could call *Streets of this Town* something of a rock 'n' roll record.

Two of my favorite songs on the album, the title track and the tune called "Hope, Faith and Love," are, I think, two of the best things you've ever written. The latter song has a guitar sound on it that seems like it could have come from "Born to Run."

That's interesting. I don't know. I'm just pretty excited about the whole record, you know. It's been a mighty long time since I've had a new album to get excited about.

You used musicians that were in your touring band to make the record, right?

Yes, that's right. Garry said he had no problems having me use the musicians I felt most comfortable with. It might sound strange, but that never happened before. But I knew my

band was it, because we had spent so much time on the road together, and we had played a lot of the songs that we cut for the record. Having players I knew and really respected with me in the studio was the reason I think we got so much accomplished.

Around the Jersey Shore Garry is well-known as a fair and caring producer. His sincerity is pretty obvious, both in and out of the studio.

Working with Garry was just great. The whole experience of doing the record was great. Garry was the guy who helped me put this whole thing together. He deserves a lot of the credit for any success we might experience with the album.

Do you see *Streets of this Town* as something of a comeback for you?

Well, I don't really know. It's been a while since I was active in the record-making scene. The record is also coming out after the slate has been wiped clean. Back in 1984 I had management problems and things looked pretty grim for me. I recorded an album for CBS that never came out because of these problems. But now I got a fresh new start and another chance to try to get back where I was. I'm prepared to work hard, real hard. If it means playing all the clubs all over again, I'll do it. I think this record is too good not to try to give it the best shot of succeeding. 🍀

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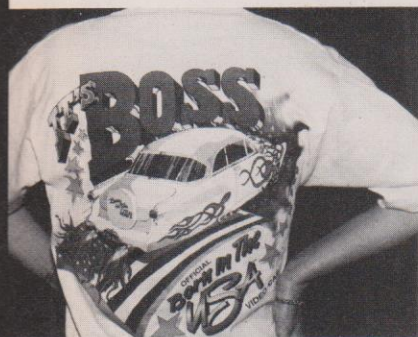
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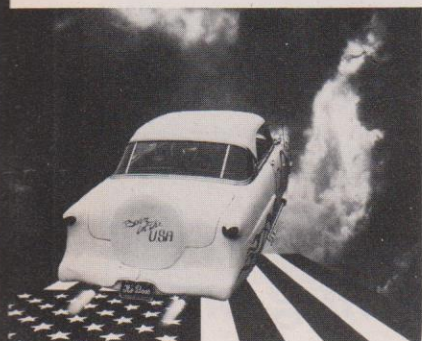
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Freehold: The Boss' Hometown



Bruce's house on South St.

A tour through Freehold and surrounding sites

Editor's Note: In the last issue of *Backstreets* contributing editor Robert Santelli presented a fan's guide to the "must-see" points of interest that are part of Bruce Springsteen's Asbury Park legacy. The article was called "How I Spent My Summer Vacation in Asbury Park, N.J." In this follow-up piece, Santelli turns his attention to Freehold, another Jersey Shore town filled with Springsteen history.

For years it's been Asbury Park that has gotten most of the spotlight as the symbolic home and stomping grounds of Bruce Springsteen. A lot of fans actually think he was born there. Some fans really dancing in the dark believe he lives there now.

Even those *Backstreets* readers with only cursory knowledge of Springsteen's past know it was Freehold and not Asbury where the Boss grew up and first discovered rock 'n' roll. He was actually born

by Robert Santelli

in Long Branch at Monmouth Medical Center. But until he graduated from high school in 1967, Bruce Springsteen lived in Freehold, an old town, which, at one time, was more known for its Revolutionary War lore (Molly Pitcher and the Battle of Monmouth) and its racetrack (Freehold Raceway) than for its special place in rock 'n' roll history.

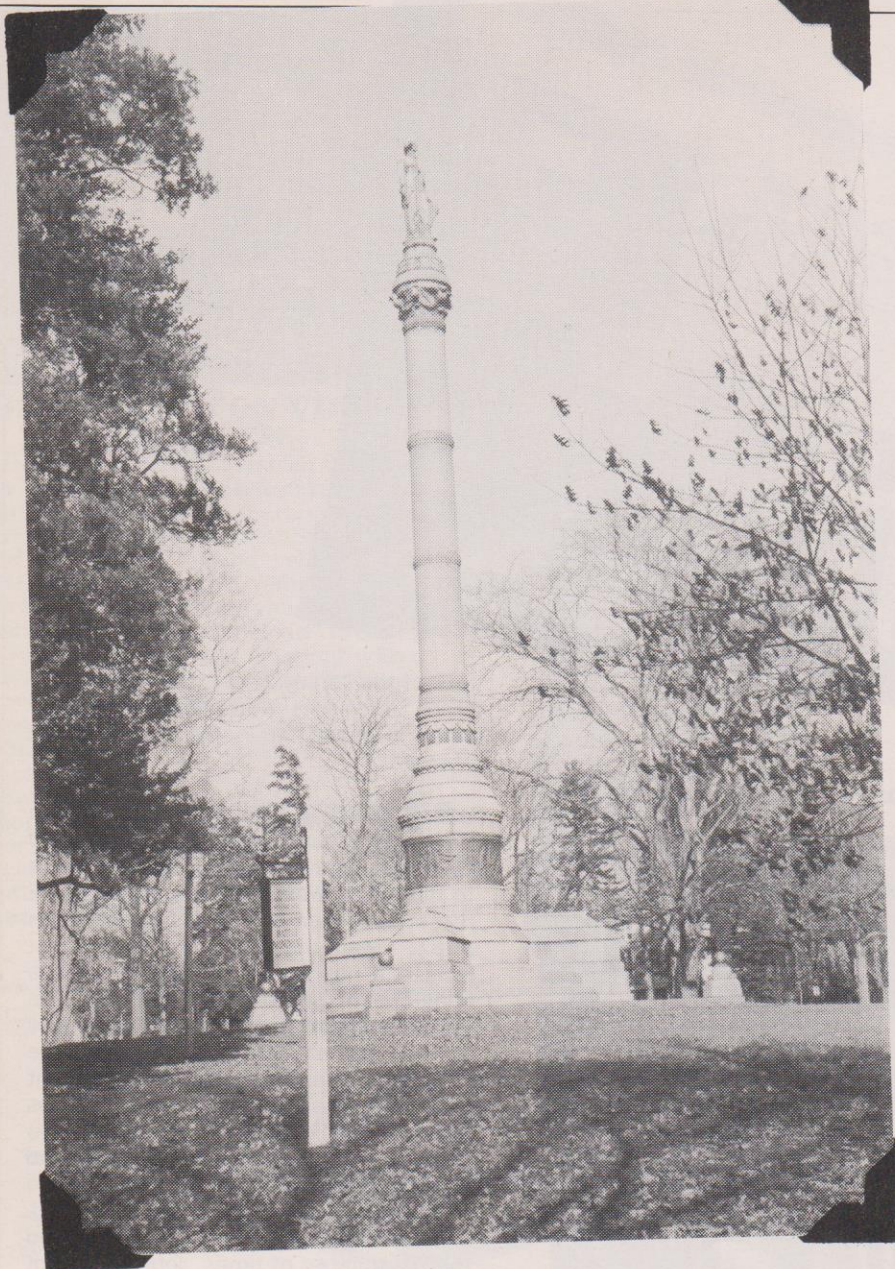
It was in Freehold, for instance, where Springsteen's first band, the Castilles, were based. All those tales Springsteen has told from the stage — touching vignettes about his relationship with his father, about his neighbors, about learning to play his guitar — have a Freehold setting. In 1985 when the 3M Company announced that it would lay-off 360 workers and when Springsteen came to their aid

with money and moral support, the plant where the jobs were lost was in Freehold. And the main inspiration for one of Springsteen's most deeply felt songs, "My Hometown," well, that's Freehold, too.

Without a doubt, Freehold has played as much a role in Springsteen's life and music as has Asbury Park. Fans who come to the Jersey Shore to take in Asbury's rock 'n' roll sights should then drive to Freehold to complete their tour of Springsteen's Jersey Shore.

Bruce Springsteen's childhood was spent in three Freehold homes, two of which are still standing. When Adele and Douglas Springsteen brought their new son home from the hospital in September 1949, they brought him to 87 Randolph Street. It was here where, in 1957, Springsteen saw Elvis Presley on the *Ed Sullivan Show* and begged his mother to buy him a guitar.

The monument
in Bruce's songs



The Springsteens resided on Randolph Street with little Bruce's grandparents on his father's side until he was eight or nine years old. Unfortunately the house was torn down years ago. In its place is a driveway that leads to St. Rose of Lima Church.

The Springsteens then moved to 39½ Institute Street. The blue and white house with the cozy front porch was, back then, located in a typical middle class neighborhood. The sycamore tree on the side of the house is the one Springsteen is leaning against in the photo which graces the lyric sheet of his *Born in the USA* album.

A few years later Springsteen's parents made their last Freehold move before leaving the town for good and starting a new life in northern California. (Bruce, of course, remained in New Jersey.) The house they moved into at 68 South Street still stands. From a historical perspective, it is the most important house of the three, since it was here that Springsteen learned

to play his guitar by listening to songs on the radio and became, as one longtime friend put it, "obsessed" with rock 'n' roll. (Today the houses that Springsteen grew up in are inhabited by new families. Please be courteous and respectful of their property and privacy when you visit Freehold.)

Springsteen attended grammar school at St. Rose of Lima. Located at the corner of South and Lincoln Streets just a short distance from Springsteen's South Street house, the Catholic school experience was not a pleasant one for him. In fact, scattered throughout a number of his early songs are lyrics and references which bitterly depict the difficulty he had with Catholic education and unbending nuns.

After graduating from St. Rose, Springsteen attended Freehold High School on Broadway and Robertville Road from 1963 to 1967. During his sophomore year Springsteen joined the Castiles and spent most non-school hours hanging out at Tex

Vinyard's house on Center Street which has since been demolished. Vinyard was the Castiles' manager and practically a second father to Springsteen. Under Vinyard's guidance, the Castiles went on to become one of the most popular Freehold bands in the mid-'60s.

The Castiles played in front of an audience for the very first time in 1965. The place was the Woodhaven Swim Club on East Freehold Road in the neighboring town of Freehold Township. The Swim Club is no longer around, either. Today its buildings are occupied by the local YMCA chapter.

In an interview with Springsteen's biographer, Dave Marsh, Vinyard recalled more than a decade ago that the band received \$35 for its first gig. "It was a suck-ass job to get," Vinyard said. "George [Theiss, the Castiles' lead singer and rhythm guitarist] knew somebody who knew somebody who knew the principal. We got the last open gig of the season."

The Castiles went on to play a number of other venues in and around the Freehold area. Teen clubs were popular at the Jersey Shore in the mid-'60s, and the Castiles played them. But the band also played school and C.Y.O. (Catholic Youth Organization) dances, battle of the band contests, YMCA functions, and private parties.

In the late '60s, three things occurred that prompted Springsteen to leave Freehold: he graduated from high school, his family moved to California, and the Castiles broke up. Since Springsteen had tried and failed at pursuing a college education — he briefly attended Ocean County College on Hooper Avenue in Toms River — he had turned to what he loved and knew best: music.

By this time Springsteen had made friends with a number of other Shore musicians, many of whom lived east of Freehold and closer to the beach in towns like Neptune, Long Branch, and, of course, Asbury Park. So that's where he drifted to and where his next two bands, Child and Earth, mostly played.

Once he was on his own, Springsteen was rarely in a home or apartment long enough to call home. When he was broke, he'd return to the Vinyard's house in Freehold. But mostly he roomed with friends in cheap, seedy apartments in Asbury and Long Branch, or close to Monmouth College in West Long Branch.

It made sense for Springsteen to live in this section of the Jersey Shore rather than Freehold. Most of the clubs and coffee houses that featured live music were located there, including the legendary Upstage.

In order to complete your Springsteen



Bruce
 ← went to
 grammar
 school
 here

↓ Bruce's house on Institute St.



tour of the Jersey Shore, there are a few other landmarks worth visiting, not located in either Asbury Park or Freehold. They are:

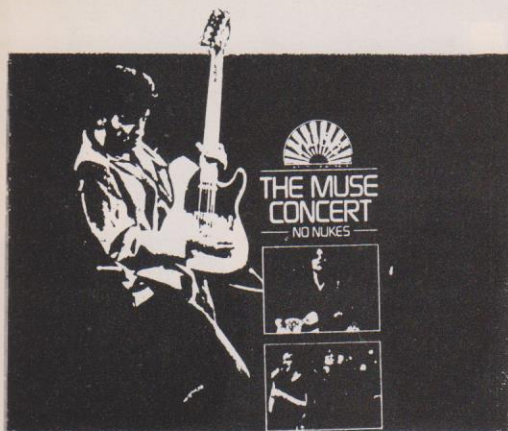
■ **Big Man's West** (129 Monmouth Street, Red Bank). Today you'll find World Gym in the building which was once home to Big Man's West, the club opened by E Street Band member Clarence Clemons in 1981. "I want the club to feature the best local and national talent and become a hang-out for Shore musicians," said the Big Man himself after he, Springsteen, and the rest of the E Street Band opened the club on a steamy summer night eight years ago. It became just what Clemons hoped it would become. The club also helped the Shore music scene rebound from a particularly low period in the late '70s. During the Big Man's West two-and-a-half-year existence, Springsteen jammed there a number of times. John Eddie got his start at the club.

■ **Challenger East Surfboard Factory** (3505 Sunset Avenue, Ocean Township). During the days of Steel Mill, Springsteen's most successful pre-E Street Band, he and Mill members Danny Federici and Vini Lopez lived here. The band also rehearsed in the building. Tinker West, a local surfboard manufacturer, was also Steel Mill's manager.

■ **Routes 9, 88, and 33.** These main Jersey Shore roads figure in the Springsteen legacy. Route 88, which runs through the Ocean County towns of Point Pleasant, Brick Township, and Lakewood, is represented in the song, "Spirit in the Night." Route (or Highway) 9, a main Monmouth County artery that goes through Freehold, appears in "Born to Run." And Route 33 links Freehold to Asbury Park and other beach towns. Springsteen undoubtedly logged many hours on it. 🚗

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By Charles R. Cross

Well it ain't no secret/I've been around a time or two/Well I don't know baby, maybe you've been around too." So sings Bruce Springsteen in "Tougher Than the Rest," a song that was both the biggest hit off the *Tunnel of Love* album in Europe, and a song that stands as testimony to the European leg of the tour. Springsteen played 24 shows in Europe in the summer of 1988, a period of transition for Springsteen both professionally and personally. By the time the US leg of the tour ended in late May in New York, it was apparent to everyone that Springsteen was confronting questions of faith, commitment and strength — issues hard enough to face in private and virtually impossible to keep composure about when they make headlines for slime-buckets like the *National Enquirer*.

Springsteen's every move at the time became front page headlines but what got little or no play was the route the *Tunnel of Love Express Tour* took in Europe — and those shows, more than anything else he did, stood as Springsteen's answer to the critics. This was a tour that began in Worcester, Massachusetts on a cold February night with Springsteen playing "Born to Run" acoustically and talking about how the song had originally been written about running away. "Now I'm ready to stop running," he said that night. By tour's end, six months later in a hot stadium in Barcelona, the fully electrified version of "Born to Run" returned and one could almost hear the engines of that mythical machine roaring down Highway 9 in the night.

Though Springsteen and the E Street Band have been touring together for over 15 years, the *Tunnel of Love Express Tour* marked the first live shows under the banner of a concept — no other tour in the past had a name attached to it. As the show was conceived prior to Worcester — during rehearsals on an army base in the New Jersey swamps — this was to be a show about love, family and commitment, about, above all else, the new record. Springsteen arrived on stage that first night carrying roses, looking like a fella out on his first date and asking the audience if they were ready to take a ride. And though the t-shirts for the tour argued that "This is not a dark ride" this train, and everyone aboard, was headed for a dark and tumultuous journey through the heart of darkness.

(CONTINUED)

Walk Lik



ke a Man



Walk Like a Man

The Worcester shows were planned in advance down to the most minute detail. The set itself was put together with the theory of crafting a show that concentrated on the themes of love and relationships. A few surprises were pulled out of the hat to supplement the *Tunnel* material: "Be True," one of the most openly romantic songs Springsteen has ever written; "I'm a Coward," an old Gino Washington number revamped and performed circus style; "Part Man, Part Monkey," a hilarious new vamp; and "Roulette," a song that while it can't be defined as a love song is filled with passion both in content and in Springsteen's performance. By Barcelona, only "Coward" remained in the set.

The *Tunnel of Love Express Tour* was the first tour by Springsteen and the E Street Band to support an album where the band did not play every song on the record (the only other instance of this might be with *Greetings* — it's still unclear whether "The Angel" has ever been performed live). In the past Springsteen shows always eventually worked every new song into the set at least once and he usually has also worked the B-sides into the live show at least once. But by Europe the band had yet to play "Valentine's Day" or "When You're Alone" (though "Alone" was played once in a soundcheck in Philadelphia). "Cautious Man" was only played once (during the second night in Minneapolis) while neither of the B-sides "Lucky Man" nor "Two for the Road" showed up anywhere.

When the *Express* tour hit Europe, thematically at least, it seemed to derail. Much of this probably was necessitated by the move to stadiums — some of the love song material simply would not work in a large venue with 50,000 manic fans trampling each other to rush the stage. The smallest venue during the European leg of the tour was West Berlin, where Springsteen played to 20,000 fans — across the wall in East Berlin he played to 150,000 Springsteen starved communists, the largest crowd of the tour.

And, surprisingly, the European shows were not all sell-outs. Most of the venues averaged 40,000 capacity and only about half of the shows sold-out (most notably in the Scandinavian countries where Springsteen's following looms largest these days). Playing to large crowds, many of whom don't understand English well, made Springsteen re-evaluate the set list and songs like "Walk Like a Man" were retired for more intimate confines. Some critics, though, were left wondering whether songs like "One Step Up" and "Two Faces" didn't work in the stadium or whether the personal implications of the songs led to their being over-looked.

What the math does show is that by the end of the Europe leg, the *Tunnel of Love Express* became the *Born in the USA Local* as that album took on a heightened role in the stadium shows. Springsteen started out the Worcester shows playing eight songs from the new record and only five from *Born in the USA* — by the time of Barcelona those numbers were reversed and the final concert featured eight *Born in the USA* cuts and only five *Tunnel of Love* songs. Many of the recent additions seemed to be geared towards increasing Clarence Clemons' role.

But whether it was a *Born in the USA* tour or a *Tunnel of Love* tour the shows seemed to heat up in Europe with almost twice as many surprises as during the US leg and with the band and Bruce showing an improved attitude towards performing. Strangely enough, as the point sizes got bigger on the headlines about Bruce's private life, his performances on stage got better. By the end

COMPLETE TOUR REPORTS:

The Tunnel of Love Express Tour has been making plenty of stops and for every single one, *Backstreets* has filed a report. You'll find complete song lists here for every show (at least a noting of all significant changes from "the show") and reports both from our writers and our readers on what each show was like. We've also compiled significant reviews from each stop and excerpted some of them. Finally, we've managed — through the kind help of our loyal readers — to score ticket stubs for every stop. Look at them closely (some are front row center!), close your eyes, get your ticket and we'll take you on a ride...

of the tour the set in Barcelona featured only slightly more than half of the material played the first night in Worcester but the performances on both the new and the old material were far superior.

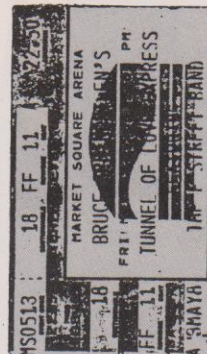
Shows that stood as highlights were Basel in Switzerland and Birmingham in England, though the Stockholm show was the most electric because of the excitement caused by the broadcast. What listeners around the world heard was a killer first set of 90 minutes with performances on almost every single song that stand as the best versions of this tour — like a great baseball player, sometimes it almost seems that Bruce Springsteen needs a full count to knock one out of the park. What radio listeners *didn't* hear was the second half of the show that featured such surprises as "Quarter to Three," "Paradise by the C" and "Bobby Jean." The entire concert ran 250 minutes, making it one of the three longest shows Bruce has ever played. Some argued it may have been one of the best shows this decade.

Though many US markets were passed by on the US leg of the tour, it was questionable as to whether the band would come back after Amnesty (rumors at press time suggest they will) or whether the whole concept behind the *Tunnel of Love Express* has been laid to rest. Surprisingly no new songs were premiered after the Worcester shows — it's unclear whether that means Bruce hasn't written any new tunes lately (in the past he's rarely gone six months without writing new songs) or whether they've simply not been played.

Though the same has been said after almost every record in the past, Bruce Springsteen, approaching 40, indeed stands in a crossroads four lanes wide and the anticipation of where his music, and his life, heads next has never been greater. *Tunnel of Love* was in many ways Bruce's most important record since *Darkness on the Edge of Town*. Other records like *The River* and *Born in the USA* reached the largest audience, but one would have to argue — and this was backed up by Springsteen himself in the few interviews he did at the start of the tour — that *Tunnel of Love* put more of Bruce Springsteen the artist on the line than any record in years. It was, he said after those Worcester shows, "my favorite record." And standing in that crossroads by himself, considering each road carefully, no one knows better than Bruce Springsteen that "God have mercy on the man who doubts what he's sure of."

Tour reports by Erik Flannigan

INDIANAPOLIS 5/13



JUST THE THREE OF US: The "Tunnel of Love Express" is best suited to small, intimate venues, it's not for 70,000+ people to sit and stare at video screens. This ride has limited seating capacity. — Jack Freeman, S. Bend, IN

5/13 SET: Tunnel of Love/ Boom Boom/Adam Raised a Cain/Two Faces/All That Heaven Will Allow/Seeds/Roulette/Cover

Me/Brilliant Disguise/Spare Parts/War/Born in the USA//Tougher Than the Rest/Ain't Got You/She's the One/You Can Look/I'm a Coward/I'm on Fire/One Step Up/Part Man, Part Monkey/Across the Borderline/Dancing in the Dark/Light of Day//Born to Run/Hungry Heart/Glory Days/Rosalita/Have Love, Will Travel/10th Ave. Freeze-out/Sweet Soul Music/Raise Your Hand/Twist and Shout.

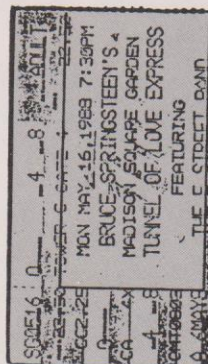
PRESS: Indianapolis News Headline: "Some real hell-fire-and-brimstone rock."

TICKETS: Plenty of seats available for below face value at showtime.

IN THE CROWD: John Eddie, David Letterman.

NOTES: Esquire magazine is present gathering information for an upcoming article. "Boom Boom" again replaces "Be True," and Bruce plays "Across the Borderline" for the first time since L.A. Bruce plays searing guitar in the first set. Relentless applause again brought "Twist and Shout," with Bruce saying, "This is getting ridiculous." Crowd is allowed in for part of the soundcheck during which Ritchie sings "10th Ave. Freezeout," as Bruce is late in arriving.

NEW YORK 5/16, 5/18, 5/19, 5/22, 5/23



5/16 SET: Tunnel of Love/ Boom Boom/Be True/Adam Raised a Cain/Two Faces/All That Heaven Will Allow/Seeds/Roulette/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA//Tougher Than the Rest/Ain't Got You/She's the One/You Can Look/I'm a Coward/I'm on Fire/One Step Up/Part Man, Part Monkey/Walk Like a Man/Dancing in the Dark/Light of

Day//Born to Run/Hungry Heart/Glory Days/Crying/Have Love, Will Travel/10th Ave. Freeze-out/Sweet Soul Music/Raise Your Hand/New York, New York.

5/18 SET: Same as 5/16 but "Backstreets" replaces "Walk Like a Man."

5/19 SET: Same as 5/18 but "Vigilante Man" replaces "Roulette," "Dancing in the Dark" is left out as is "New York, New York."

5/22 SET: Same as 5/19 but "Across the Borderline" replaces "Backstreets." "Born to be Wild" is included in "Light of Day," "Crying" is left out,



"Lonely Teardrops" ends the show.

5/23 SET: Same as 5/22 but "Backstreets" replaces "Across the Borderline."

PRESS: New York Times: "Mr. Springsteen's gift is his ability to translate all of these ambiguities into basic, non-analytical argot that speaks as much to the body and the emotions as to the mind. In concert, he has also figured out how to string songs into extended journeys that take on a cumulative power as the evening proceeds."

TICKETS: Impossible.

NOTES: Band obviously happy to be back in NY. First night Clarence gives Bruce a rare spoken introduction during the instrumental "New York, New York." Roy Orbison's "Crying," done for weeks in soundchecks, is given its first public airing. "Be True" and "Boom Boom" played together for the first time. Second night Clarence leads the crowd through a verse of "New York, New York." Third night Bruce world premieres Woody Guthrie's "Vigilante Man" in a full band arrangement. Bruce chooses to leave "Dancing" out of the set for the rest of the New York shows. After "Glory Days" Bruce tells the crowd that Danny had hurt his neck and then says, "We're not even gonna bother running off and coming back on. We're just gonna keep on going." Later in the encore with Danny at the microphone Bruce said, "This man has been my friend for 15 years. I can't let him go on like this." Needless to say the band played one more. Fourth night Bruce added "Born to be Wild" in the middle of "Light of Day" for the first time since Tacoma. Bruce appears tired but set list doesn't show it. Bruce does neither "Crying" nor "Rosalita," but instead adds Jackie Wilson's "Lonely Teardrops" as the show closer. Nils attempts to stop an over-zealous fan who has jumped on stage by butting him with the neck of his

guitar. The final night of the US tour is high energy thanks to a great crowd. Max false starts "Roulette" before "Vigilante Man." Bruce's associate manager Barbara Carr join Patti and Nils' wife Cis onstage for "You Can Look." Jon Landau plays guitar on stage during the last encore. Rain pours outside during nearly all the shows here.

TURIN 6/11

TURIN, ITALY
STADIO COMMUNDE



Dark/Light of Day/Born to be Wild//Born to Run/Hungry Heart/Glory Days/Have Love, Will

6/11 SET: Tunnel of Love/ Boom Boom/Be True/ Adam Raised a Cain/ Two Faces/All That Heaven Will Allow/ Seeds/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA//Tougher Than the Rest/Ain't Got You/ She's the One/You Can Look/I'm a Coward/I'm on Fire/One Step Up/ Because the Night/Backstreets/Dancing in the

BRUCE SPRINGSTEEN & THE E STREET BAND TUNNEL OF LOVE TOUR

Travel/10th Avenue Freeze-out/Sweet Soul Music/ Raise Your Hand/Twist and Shout.

SOUNDCHECK REPORT: Held day before the show. "Because the Night" and "The River" are worked out among others.

TICKETS: 55,000 sell out. Second show cancelled due to poor ticket sales. This is true in many European markets where *Tunnel of Love* sold far less than *Born in the USA*. A show in Vienna is listed on the shirts, but never happens. Some shows, notably Stockholm and Oslo, sell out in a matter of hours.

PRESS: Focused purely on Bruce's private life while virtually ignoring the shows.

NOTES: Bruce's first stadium show in 31 months and first with the expanded band. Show is similar to Madison Square Garden sets, though the band is obviously a little tentative to be back in stadiums. Stories and song introductions are shortened from US versions. Video system is used from the second set on only because of early starting time. "Because the Night" is similar to '85 version and does not use the horns or Patti. Bruce speaks Italian on many occasions to the delight of the crowd. Bruce's first choice for "Dancing" turns him down! "Tunnel of Love" and "Boom Boom" are later rebroadcast on Italian TV in their entirety.

ROME 6/15, 6/16

ROME, ITALY
STADIO FLAMMINIO



6/15 SET: Same as 6/11, but "Bobby Jean" replaces "Have Love, Will Travel."

6/16 SET: Tunnel of Love / Boom Boom / Adam Raised a Cain / The River / All that Heaven Will Allow / Seeds / Cover Me / Brilliant Disguise / Spare Parts / War / Born in the USA / Tougher Than the Rest / Who Do You Love / She's the One / You Can Look / I'm a Coward / I'm on Fire / Because the Night / Backstreets / Dancing in the Dark / Light of Day / Born to Run / Hungry Heart / Glory Days / Can't Help Falling in Love / Bobby Jean / 10th Avenue Freeze-out / Sweet Soul Music / Raise Your Hand / Twist and Shout.

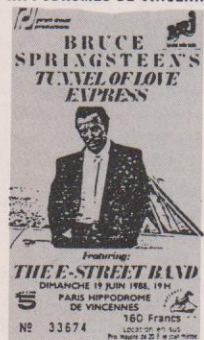
SOUNDCHECK REPORT: On 6/13 Bruce meets some street musicians at the Piazza di Spagna in Rome and plays "I'm on Fire" and "The River" on acoustic guitar.

TICKETS: First show nearly full, but seats available. Second show audience smaller, perhaps 30,000 of the available 40,000 seats.

NOTES: Crowd slow to get into the show, perhaps due to the extremely warm weather. Crowd sings Patti's part during the ending of "Backstreets" drowning her out completely. "Bobby Jean" sounds nearly identical to the '85 version and does not include Patti or the horns. Second night the band is back in high gear. Beautiful version of "The River" includes a longer harmonica ending. Bruce introduces "Backstreets" as a "song about my youth." Bruce ends the show with his now familiar tumbling routine. "Can't Help Falling in Love" is performed with the entire band.

PARIS 6/19

PARIS, FRANCE
HIPPODROMES DE VINCENNES



6/19 SET: Same as 6/16, but "Born to Be Wild" is again included in "Light of Day."

SOUNDCHECK REPORT: On 6/18 Bruce makes a surprise appearance at the "S.O.S. Racism" anti-racism festival at the Chateau De Vincennes, very near to the Hippodrome. The four-song acoustic set included: "The Promised Land," "My Hometown,"

"Blowin' in the Wind" and "Bad Moon Rising." All four songs and a short speech are broadcast live on French TV.

BRUCE SPRINGSTEEN & THE E STREET BAND TUNNEL OF LOVE TOUR

TICKETS: Between 50,000 and 60,000 sold.

NOTES: Audience seemed very unfamiliar with the new material and responded strongly to the *Born in the USA* songs. Before playing "Can't Help Falling in Love," Bruce says, "This is from my heart to your heart." Bruce begins adding lyrics from Muddy Waters' "Mannish Boy" to the end of "Adam Raised a Cain." "Boom Boom" continues to be wild and powerful, greatly changing the first set's mood. Bruce's vocals in the song can only be described as unbridled.

BIRMINGHAM 6/21, 6/22

BIRMINGHAM, ENGLAND
ASTON VILLA FOOTBALL GROUND

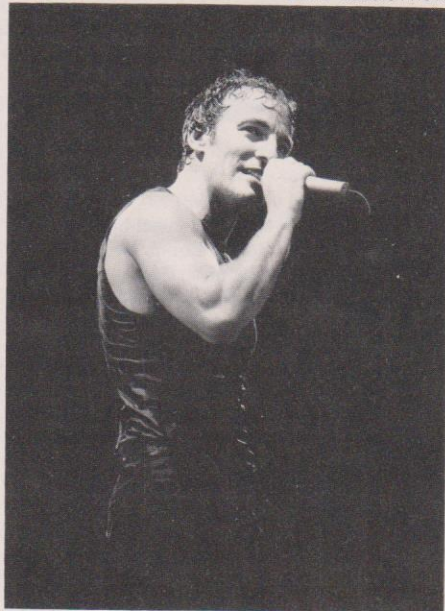


6/21 SET: Tunnel of Love / Boom Boom / Adam Raised a Cain / Two Faces / All That Heaven Will Allow / The River / Seeds / Vigilante Man / Cover Me / Brilliant Disguise / Spare Parts / War / Born in the USA / Tougher Than the Rest / Ain't Got You / She's the One / You Can Look / I'm a Coward / I'm on Fire / One Step Up / Because the Night / Backstreets / Dancing in the

Dark / Light of Day / Born to Run / Hungry Heart / Glory Days / Bobby Jean / 10th Avenue Freeze-out / Sweet Soul Music / Raise Your Hand / Twist and Shout.

6/22 SET: Same as 6/21 but no "Vigilante Man." "Born to Be Wild" is included in "Light of Day." "Have Love, Will Travel" is added after "Sweet Soul Music." "Who Do You Love" replaces "Ain't Got You."

DAVID DUBOIS PHOTO



PRESS: London Times: "The crowd's response to an intriguingly motley collection of material was desultory, especially after an odd arrangement of 'Vigilante Man' and the rather touching 'Brilliant Disguise.' The contrastingly raucous cries of 'War' and 'Born in the USA,' which brought the first set to a conclusion, were, predictably, much better received."

TICKETS: Both shows sold well but did not sell-out.

NOTES: First night solid but Bruce appeared tentative. "Vigilante Man" is given a Rolling Stones-style arrangement by the full band. During "Glory Days" Garry attempts to follow the rest of the band across the stage ramps, only to be snapped back by a restrictive cord. The rest of the band waved and laughed at him as they ran by. The band left the stage after "Raise Your Hand," only to be called back on for one last encore. Second night Edwin Starr joins the band on stage for a blistering version of "War." He would join the band again in London. Great show by all accounts. Bruce is confident, perhaps responding to mixed reviews garnered by the first show. This is the longest show so far on the European tour.

LONDON 6/25

LONDON, ENGLAND
WEMBLEY STADIUM



LIGHT OF DAY: Three years of waiting were over. The storm clouds retreated as the thunder of 70,000 Bruce fans welcomed the Tunnel of Love Express tour to London. I was a little worried that the intimacy I had experienced at the arena shows would be lost in a large outdoor stadium. My fears turned out to be unfounded as Bruce transcended the barriers and delivered the greatest live performance I have yet seen.

—Paul Wightman, London

6/25 SET: Tunnel of Love / Boom Boom / Adam Raised a Cain / Two Faces / All That Heaven Will Allow / The River / Seeds / Cover Me / Brilliant Disguise / Spare Parts / War / Born in the USA / Tougher Than the Rest / Ain't Got You / She's the One / You Can Look / I'm a Coward / I'm on Fire / Part Man, Part Monkey / Because the Night / Backstreets / Dancing in the Dark / Light of Day / Born to Run / Hungry Heart / Glory Days / Love Me Tender / Bobby Jean / 10th Avenue Freeze-out / Have Love, Will Travel / Sweet Soul Music / Raise Your Hand / Twist and Shout.

TICKETS: 72,000 sell-out, though there were reasonably priced tickets available from scalpers before the show.

IN THE CROWD: Christopher Reeve, Chrissie Hynde, Chris Evert, Andy Mill, Boris Becker, Charlotte Rampling.

NOTES: Good show, though a disappointment to many who had already seen the Birmingham show and found it better. This was the largest crowd of the European tour prior to East Berlin. Edwin Starr again joins Bruce onstage for a soulful "War," though the crowd seems unaware of who he is. "Part Man, Part Monkey" makes its first and only European appearance. "One Step Up" is now out of the set, perhaps being too intimate to reach the throngs at the back of the stadiums. Ten-song

encore included "Love Me Tender" introduced by Bruce as "something special for London." Bruce continues to shorten the stories he tells, many of which will disappear completely by the time the band hits Rotterdam. Springsteen gets a court order and hires extra security to clamp down on bootleg programs and t-shirts.

ROTTERDAM 6/28, 6/29

ROTTERDAM, HOLLAND
STADION FEYENOORD



TOUGHER THAN THE REST: The crowd was in good spirits because the Netherlands soccer team had just won the European Football Championship and they were still celebrating this great event. One newspaper reported that Bruce attended a victory celebrating party.

—Ralf Dissman,
West Germany

6/28 SET: Same as London 6/25 but "Who Do

You Love" replaces "Ain't Got You," "Part Man, Part Monkey" is left out as is "Love Me Tender." "Born to Be Wild" is included in "Light of Day."

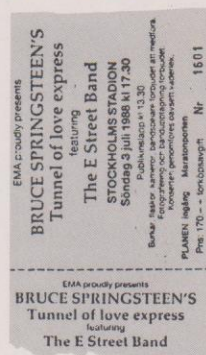
6/29 SET: Tunnel of Love/Boom Boom/Adam Raised a Cain/All That Heaven Will Allow/The River/Seeds/Cover Me/Brilliant Disguise/Tougher Than the Rest/Spare Parts/War/Born in the USA/Chimes of Freedom//Paradise by the C/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm on Fire/Because the Night/Dancing in the Dark/Light of Day/Born to Be Wild//Born to Run/Hungry Heart/Glory Days/Can't Help Falling in Love/Bobby Jean/10th Avenue Freeze-out/Have Love, Will Travel/Sweet Soul Music/Raise Your Hand/Twist and Shout.

TICKETS: Both shows 45,000 sell-out.

NOTES: First show no dramatic changes but songs are beginning to sound a little different, hinting at the changes in the second show here. During "You Can Look" Patti and Cis are joined by five women, including other band member's wives. Bruce leads the audience to sing along during "I'm on Fire." "Because the Night" soars with torrid solos from Nils and Bruce. Before "Born to Run" the audience gives Bruce a football chant ovation. Jon Landau joins the band on stage during "Glory Days." Second show is the most surprising so far on the European tour. The park bench story before "All That Heaven Will Allow" is dropped completely. "Seeds" is sung in different style for the first verse and there is no introduction before "Spare Parts." After "Born in the USA," the band remains on stage and plays Dylan's "Chimes of Freedom" for the first time since Detroit 9-1-78. The stunning version will eventually be dedicated to Amnesty International. During the break new set lists are laid out on stage. Second set opens with the long lost instrumental "Paradise by the C," played for the first time since mid-Darkness tour 9-29-78. The version sounds much as it did on *Live 75-85*, with the Big Man taking center stage. Second show also premiered "Don't You Touch That Thing," which had been a story used to introduce "You Can Look." From this show on, it really becomes a song to itself. "Because the Night" is again hot and Bruce and Nils play the whole guitar solo in tandem. Nils plays the "Glory Days" sax solo on his guitar, while Clarence is given a guitar shaped balloon. This was simply an outstanding show and both band and crowd couldn't have been happier.

STOCKHOLM 7/2, 7/3

STOCKHOLM, SWEDEN
OLYMPIC STADIUM



NEVER HAD IT SO GOOD: "Quarter to Three" was incredible. I had always dreamed of seeing it but never thought I would. Bruce swung his guitar as in the No Nukes video. Perhaps Bruce was letting go of nervous energy (local papers said he was nervous before the radio show). —Geoff Spurr, Nottingham, England

7/2 SET: Same as 6/29, but "All That Heaven Will Allow" and "The River" switch places. "Can't Help Falling in Love" and "Have Love, Will Travel" are not played, but "Cadillac Ranch" is added after "Bobby Jean."

7/3 SET: Tunnel of Love/Boom Boom/Adam Raised a Cain/The River/All That Heaven Will Allow/Seeds/Roulette/Cover Me/Brilliant Disguise/Tougher Than the Rest/Spare Parts/War/Born in the USA/Chimes of Freedom//Paradise by the C/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm on Fire/Downbound Train/Because the Night/Dancing in the Dark/Light of Day/Born to Be Wild//Born to Run/Hungry Heart/Glory Days/Can't Help Falling in Love/Bobby Jean/Cadillac Ranch/10th Avenue Freeze-out/Sweet Soul Music/Raise Your Hand/Quarter

to Three/Twist and Shout.

PRESS: Bruce gave a five-minute chat to the Swedish evening paper *Aftonbladet* just before leaving for Ireland. Bruce said the Swedish fans were great and that he was very satisfied with the Stockholm shows.

NOTES: First night was very similar to last Rotterdam show. Again there are no stories. Both "Paradise by the C" and "Chimes of Freedom" are played with greater confidence. "Cadillac Ranch" makes its debut on the Express Tour, apparently at the request of a fan who had met the band in Rotterdam. Second night is arguably the best of the entire European tour. The first set is broadcast live via satellite to more than 20 countries around the world. The entire show clocks in at over 210 minutes. "Roulette" is played for the first time in Europe, in a powerful first set which ends with Bruce's announcement that he is joining the Amnesty International "Human Rights Now" tour with Sting, Peter Gabriel, Tracy Chapman, and Youssou N'Dour. "Downbound Train" is included for the first time since the Born in the USA tour and "Quarter to Three" is played for the first time since the last show of the River tour in Cincinnati, to the delight of a deliriously happy crowd. Again at least six women come up on stage for "You Can Look," including perennial European groupie/jet setter Britt Ekland. Both Jon Landau and Chuck Plotkin join the band on stage during the encores on guitar and percussion respectively. Bruce calls out for "spotlight on the king [Landau]" during "Sweet Soul Music." Plotkin was on the scene to supervise the radio broadcast. With the Stockholm shows, Bruce is now playing more songs from *Born in the USA* than he is from *Tunnel of Love*. The crowd does not seem to mind. The only complaints come from patients at a hospital located directly next to the stadium. They are all issued ear plugs.

DEBRA L. ROTHENBERG PHOTO



DUBLIN 7/7

DUBLIN, IRELAND
RDS JUMPING ENCLOSURE



he said "I don't want to go home," and I believed him.

—Paul Trumble, N. Ireland

7/7 SET: Same as 7/3, but "Downbound Train" is moved up to the first set replacing "Roulette." Both "Can't Help Falling in Love" and "Quarter to Three" are not included. "Seeds" and "All That Heaven Will Allow" switch places. Wilson Pickett's "Land of 1000 Dances" is included for the first time in the middle of "Light of Day."

TICKETS: 30,000 sell-out.

PRESS: SUNDAY INDEPENDENT: "From good ol' boy to soul-boy to rock and roll supremo to slapstick showman, there was no tunnel vision in Springsteen's approach to his music — in a mood of joyous, almost born-again intensity, it is obvious that the Boss has seen the light."

NOTES: Again stories were cut to a minimum, but Bruce and band are in great form. The Irish audience adores Springsteen. Jon Landau tells the local press that the crowd at 1985's Slane Castle show was the wildest the band had ever played to. Bruce now uses an old fashioned pocket watch to check the time before obliging the crowd with "Twist and

Shout." "Land of 1000 Dances" is introduced as an audience sing-a-long, and will be used at most shows on the rest of the European tour.

SHEFFIELD 7/9, 7/10

SHEFFIELD, ENGLAND
BRAMALL LANE STADIUM



RETURN OF THE ESQUIRE:

The second set blasted off with "Paradise by the C," "Who Do You Love" and "She's the One" with some fine clowning from Bruce and Clarence. Bruce was giving his all and with his white t-shirt and sideburns he looked like a throwback to the Darkness or River tours. It was hard to believe that this was 1988, the Tunnel of

Love Express tour and the man on stage was 39!

—Stewart Glendinning, Glasgow, Scotland

7/9 SET: Tunnel of Love/Boom Boom/Adam Raised a Cain/The River/All That Heaven Will Allow/Seeds/Cover Me/Brilliant Disguise/Downbound Train/War/Born in the USA/Chimes of Freedom//Paradise by the C/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm on Fire/Tougher Than the Rest/Spare Parts/Because the Night/Dancing in the Dark/Light of Day/Land of 1000 Dances//Born to Run/Hungry Heart/Glory Days/Bobby Jean/Cadillac Ranch/10th Avenue Freeze-out/Sweet Soul Music/Raise Your Hand/Twist and Shout.

7/10 SET: Tunnel of Love/Boom Boom/Adam Raised a Cain/Downbound Train/All That Heaven Will Allow/The River/Seeds/Roulette/Cover Me/Brilliant Disguise/War/Born in the USA/Chimes of Freedom//Tougher Than the Rest/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm on Fire/Spare Parts/Because the Night/Danc-

BRUCE SPRINGSTEEN & THE E STREET BAND TUNNEL OF LOVE TOUR

ing in the Dark/Light of Day/Land of 1000 Dances//Born to Run/Hungry Heart/Glory Days/Can't Help Falling in Love/Bobby Jean/Cadillac Ranch/10th Avenue Freeze-out/Sweet Soul Music/Raise Your Hand/Lonely Teardrops/Twist and Shout.

TICKETS: Both shows sold well, but there were many tickets available before both shows.

NOTES: First night was called by many the weakest of the European tour. Bruce did not speak to the audience much, if at all, either night. Many songs switched positions in the set between the two shows and the Dublin show, as Bruce wrestled with finding the best way to integrate many of the old songs recently added to the set. The show now bears little resemblance to the Express tour shows done in the US, missing much of the material from the new LP. Why the show was reverting back to the '85 stadium tour and continuing to include more of the oldies Bruce had said he wanted to let rest is left to speculation. As the European tour continues, every major Springsteen concert staple will re-enter the show for at least one performance. Second night is much improved and the longest show since Stockholm. "Downbound Train" is now moved to early in the first set where it will remain for the rest of the tour. Nils' role in the show has been getting greater and greater in recent shows. He and Bruce engage in guitar duels on both "Because the Night" and "Light of Day." "Land of 1000 Dances" is getting longer each night with the crowd singing "na, na, na, na" in full voice. Bruce throws a few lines of "I Hear a Train" into the end of "10th Avenue Freeze-out." An 11-song encore includes the European debut of the superb "Lonely Teardrops." The show began under cloudy skies and drizzle, but by end the clouds were gone and the sun set in clear skies. Maybe those weren't guitar effects pedals near Bruce's mikestand after all.

FRANKFURT 7/12

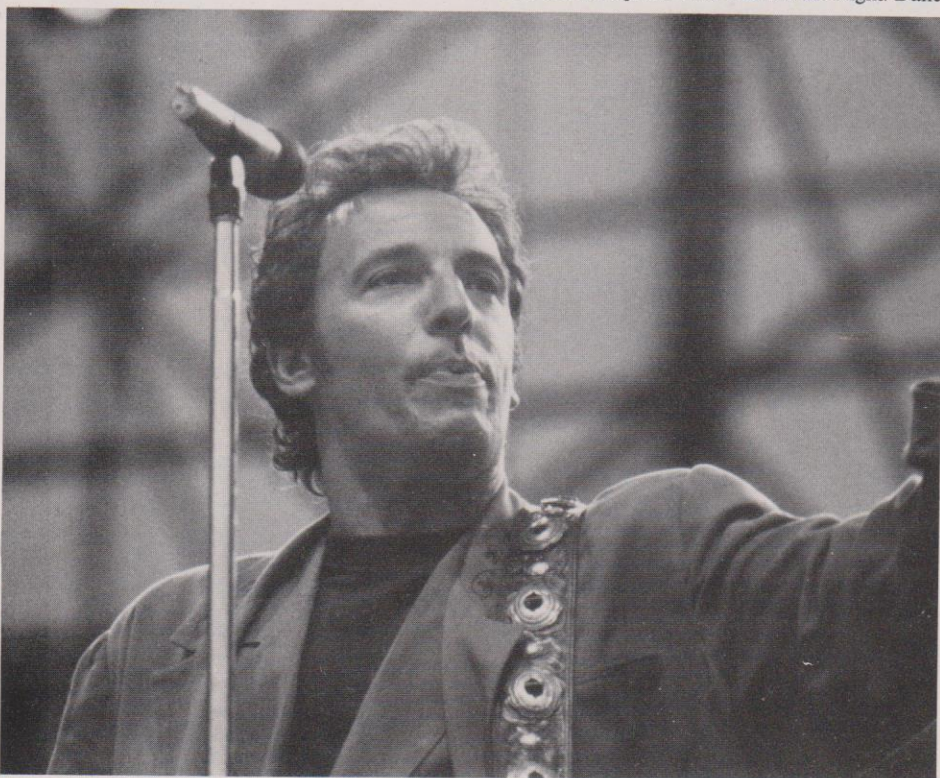
FRANKFURT, W. GERMANY
WALDSTADION



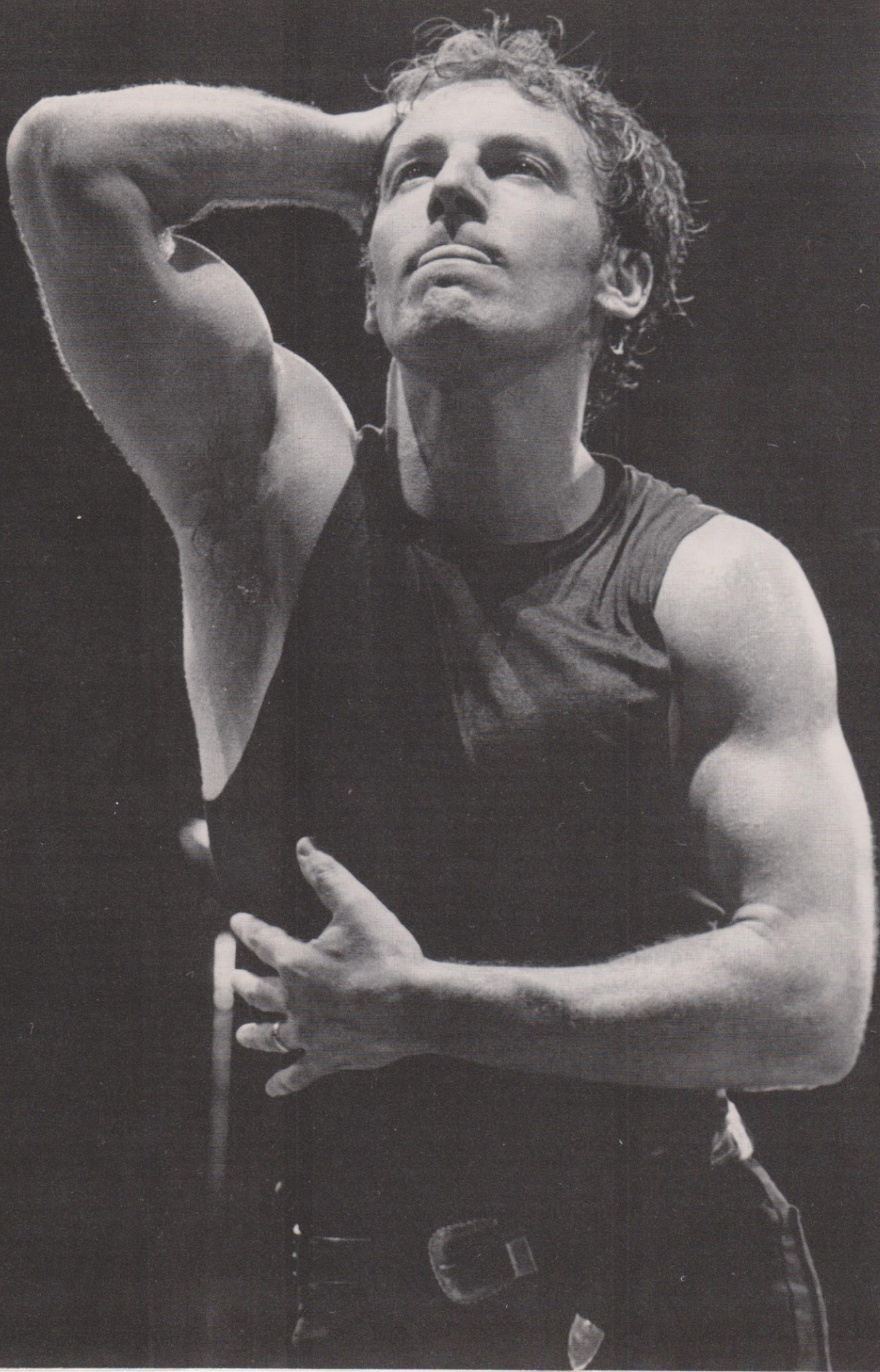
ALL THE MILES IN BETWEEN:

I could hold back the tears no longer when Bruce sang "Bobby Jean," as the words illustrate so closely how much I miss my friends back home while I'm here in Germany. I'll never forget the girl I danced with during "I'm on Fire" and my new friends I embraced when Bruce serenaded the crowd with his gorgeous new version of "Born to Run," which is heart-wrenching no

DAVID DUBOIS PHOTO



SANDRO CARRADORI PHOTO



matter how he does it, and brings the spirit of new affection and maturity of this tour full circle. On July 12 in Frankfurt, West Germany I saw the greatest show in rock 'n' roll, but more than that, I was taught a great lesson, and I even met some very special fellow fans and made friends along the way. Thanks Bruce and whether you like to hear it or not, you're the greatest and we love you.

—John Boslet, Altoona, PA

7/12 SET: Tunnel of Love/Boom Boom/Adam Raised a Cain/Downbound Train/All That Heaven Will Allow/The River/Seeds/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA/Chimes of Freedom//Paradise by the C/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm on Fire/Tougher Than the Rest/Because the Night/Dancing in the Dark/Light of Day/Land of 1000 Dances//Born to Run/Hungry Heart/Glory Days/Bobby Jean/Cadillac Ranch/10th Avenue Freeze-out/Sweet Soul Music/Raise Your Hand/Twist and Shout.

PRESS: Focused almost completely on the fact that US West German Ambassador Richard Burt was at the show. Burt was quick to claim that though he enjoyed Bruce's music, he should not be considered a "groupie."

TICKETS: 55,000 seats are nearly sold-out.

NOTES: Fairly standard show on the tour. Crowd took longer than usual to get into the show. "Because the Night" has a stunning, long guitar introduction from Nils. Bruce continues fiddling with the set order, particularly in the second set. "Cadillac Ranch" has a long doo-wop style break as it did on the River tour and works well following "Bobby Jean," which had been sounding a little out of place.

BASEL 7/14

BASEL, SWITZERLAND
ST. JAKOB STADIUM



I HEAR A TRAIN: Nearly 50,000 people from all over the country wanted to see the show. Our local "Radio 24" sold combined tickets for the train and ticket to the show. Special trains brought us from Zurich to Basel and stopped just outside the stadium. What organization for our small country! The show was full of power and intensity, the second part after

the break even more. It seemed that Bruce took his energy from the enthusiasm of the crowd. He was everywhere: walking up and down the stage, over the bridge and even jumping into the ditch in front of the stage. He sang standing, walking, running, kneeling and lying on the floor. When he ended with "Twist and Shout," I had the feeling that all these thousands of people belonged together.

—Sylvia Gaille, Zurich, Switzerland

7/14 SET: Same as 7/12 but "Roulette" replaced "Seeds." "Follow That Dream" was added between "Glory Days" and "Bobby Jean."

TICKETS: Show was nearly sold-out with 30,000 in attendance.

NOTES: "Roulette" is given its best rendition yet on the European tour. Bruce mentions that he hasn't played Switzerland since 1981 and the crowd is happy to have him back. "Follow that Dream" is

played for the first time since the Born in the USA tour. Bruce calls it his "Favorite Elvis song." Entire crowd is dancing and singing along to "Twist and Shout." Considered by many following the European tour to be among the finest shows played.

MUNICH 7/17

MUNICH, W. GERMANY
OLYMPIA RIDING STADIUM

So. 17. Juli '85 - Eve: 19.30 Uhr - Beg.: 19.00 Uhr
München - Olymp. Raststadion Riem
Marcel Aumair for Mama Concerts presents



THE E-STREET BAND

7/17 SET: Same as 7/12, but "Badlands" is played in the place of "Seeds." "Twist and Shout" includes partial versions of "Do You Love Me" and "Havin' a Party."

TICKETS: 30,000 sell-out. Tickets out front were going for double face value.

NOTES: Set lists on stage confirm that "Badlands" and "Havin' a Party" were planned additions to

the show, but "Do You Love Me" was impromptu. This is further confirmed when Bruce tells the band to "check your memories" before leading them into the song. "Badlands" had been done in recent soundchecks, and seems to have more punch than it did in '85. "Havin' a Party" is played for the first time in years outside a club. The verse is slowed down greatly and makes an excellent song to close the show with. "Land of 1000 Dances" is now a substantial part of "Light of Day," which sounds different than it did in the US with a new guitar introduction made up of many familiar '60s guitar licks. The horn section also plays some new parts during the song. Rain fell during the entire show and the temperature was in the 50s. Overall an excellent show.

EAST BERLIN 7/19

EAST BERLIN, E. GERMANY
WEISSENSEE CYCLING TRACK



THE E-STREET BAND

7/19 SET: Badlands/Out in the Street/Boom Boom/Adam Raised a Cain/All That Heaven Will Allow/The River/Cover Me/Brilliant Disguise / Promised Land/Spare Parts/War/Born in the USA/Chimes of Freedom//Paradise by the C/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm on Fire/Downbound Train/Because the Night/Dancing in the Dark/Light of Day/Bony Moronie//Born to Run/Hungry Heart/Glory Days/Can't Help Falling in Love/Bobby Jean/Cadillac Ranch/10th Avenue Freeze-out/Sweet Soul Music/Twist and Shout/Havin' a Party.

TICKETS: Official estimates of the crowd ranged from 120,000 to 160,000 people. One source said that only 3,000 tickets were available for sale. The rest of the tickets were given to workers and stu-

dents as a work incentive. The face value of 20 marks (around \$11) represents a substantial chunk of the average worker's monthly paycheck. The show was the first of a five-day festival promoting solidarity with the Sandinistas called "Nicaragua in Our Hearts." Part of the proceeds from the official ticket sales will be donated to Managua's Karl Marx Hospital.

PRESS: OFFICIAL GDR PRESS RELEASE: US rock star Bruce Springsteen raised the curtain for a one week summer rock festival in what was Berlin's so far biggest open-air concert on Tuesday night. Springsteen and his E Street Band, currently on a world tour, carried a 150,000 audience away in his program "Tunnel of Love," the title of his 1987 album.

Rock fans from all over the GDR had gathered at the northern Weissensee Cycling Track, the site of a string of major rock events earlier this year. Springsteen amazed his followers with his latest compositions and many of his top hits of the 1970s. *Springsteen, born in 1949 into a working class family, in many of his songs attacked social misery and injustice in his native country.* [italics ours] The Berlin festival is to feature over 20 rock stars and bands from six countries under the motto "Nicaragua in Our Hearts."

UPI: The concert was hastily arranged after Springsteen requested permission to play East Berlin a couple of weeks ago. Officials dispensed with the red tape and permitted the show because, according to Springsteen's camp, "Bruce is known there as a friend of the working people and especially the unemployed."

NOTES: The largest audience Springsteen has ever played to and the largest crowd ever to attend a rock concert in East Germany. Probably one of the largest rock concerts ever held. The show here and in West Berlin were also the first shows ever to be held back to back on both sides of the wall. Springsteen wears a large silver cross around his neck, while the crowd wave homemade US flags and banners written in English. *Backstreets* correspondent Hagen Söhngen says the crowd is filled with "drunk Russians" and that he feared for his life when he got to the front of the stage, because of intensive pushing and fighting in the crowd. DT64, the E. German youth radio station, broadcast the entire show minus four songs on a two-hour delay. The East German television network broadcast the entire show minus six songs later the same night.

Bruce and the band are clearly inspired by the enormous crowd. Springsteen introduces "Chimes of Freedom" saying in German "I would just like to say that I am not here today in support of or opposition to any government. I'm here to play some rock 'n' roll music for East Berliners, in the hope that someday all the barriers between us will be torn down." The final sentence of this message is censored on both the radio and TV broadcasts.

This is the only set on the tour that does not include "Tunnel of Love." Bruce plays "Out in the Street" for the first time on the Tunnel tour, in a version similar to the '85 rendition. It will not be played again on the tour. "Promised Land" also makes its Tunnel tour debut. The crowd goes wild during an anthemic "Born in the USA." Bruce includes Larry Williams' 1957 hit "Bony Moronie" in the middle of "Light of Day." "Born to Run" is played with the full band for the first time on this tour, perhaps in an effort to best reach the gigantic audience. The show was shortened to three hours at government request. The whole show is extremely hot and easily one of the best on the tour. Bruce becomes only the second major American rock artist to play in East Berlin. Footage of the show is shown on "Entertainment Tonight" and CNN. This becomes the first Springsteen show ever to be broadcast on television anywhere, aside from guest appearances.

WEST BERLIN 7/22

WEST BERLIN, W. GERMANY
WALBUEHNE AMPITHEATER



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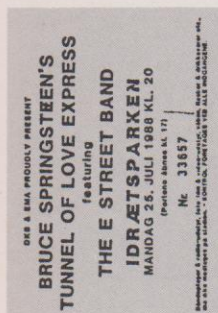
7/22 SET: Badlands/
Tunnel of Love/Boom
Boom/Adam Raised a
Cain/All That Heaven
Will Allow / The
River/Promised Land/
Cover Me/Brilliant Dis-
guise/Spare Parts/War/
Born in the USA/Chimes
of Freedom//Tougher
Than The Rest/Who Do
You Love/She's the
One/You Can Look/I'm
a Coward/I'm On Fire/
Downbound Train/
Because the Night/ Dancing in the Dark/Light of
Day/Bony Moronie/Born to Run/Hungry Heart/
Glory Days/Can't Help Falling in Love/Bobby
Jean/Cadillac Ranch/10th Avenue Freeze-
out/Sweet Soul Music/Raise Your Hand/Twist
and Shout/Havin' a Party.

TICKETS: 20,000 sell-out.

NOTES: This outdoor amphitheater is the smallest venue on the European tour. There is no barrier between the front row and the stage; the fans can actually put their palms on the stage floor. This show is another nominee for best of the tour. At 35 songs, it is the longest show since Stockholm, perhaps even longer. The intimate confines make for a dynamic set and plenty of interaction with the audience. "Born to Run" is played acoustically in an eleven-song encore. At the end of "Raise Your Hand," Bruce attempts to leave the stage, but the side stage door is locked to his amusement. Superb show.

COPENHAGEN 7/25

COPENHAGEN, DENMARK
IDRAETSPARK

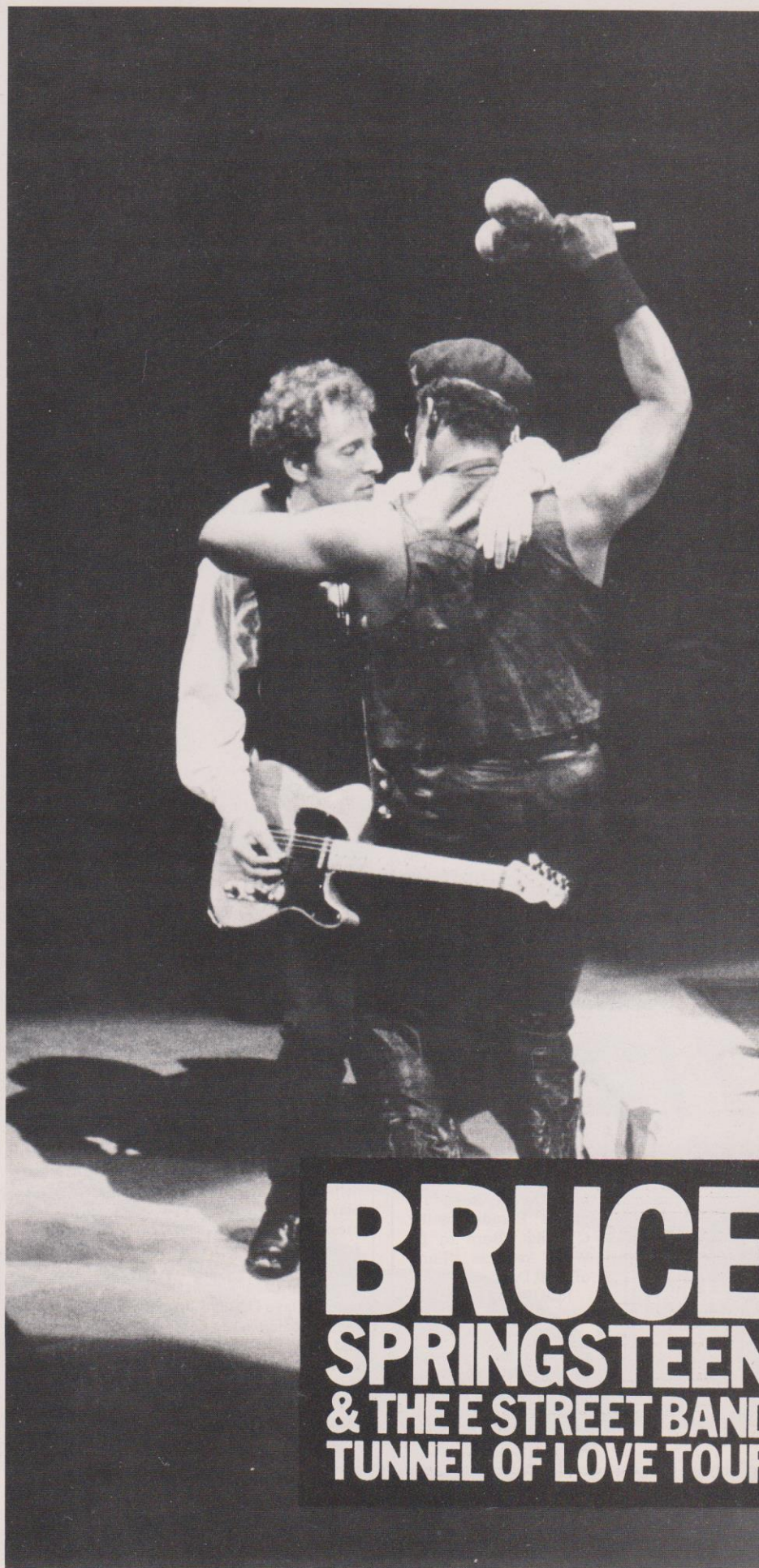


OUT IN THE STREET: I came to Copenhagen especially to see Bruce in concert again and to hopefully see him around town. I got more than I bargained for...

I was walking along the main pedestrian street in downtown Copenhagen, when I came upon a crowd of about 25 people. Moving closer, I could not believe what I saw — Bruce (using a gui-

tar borrowed from a street musician) playing with another street musician. I watched and listened as they played "The River" and "Dancing in the Dark." His performance was full of unbelievable energy, fed by the growing crowd around him. By the time he had finished "Dancing," the crowd had grown to about 100 and Bruce was attracting a lot of attention. He embraced the street musician and began walking back to his hotel a few blocks away. Like the "Pied Piper" Bruce led the way and the crowd followed behind, trying to get a glimpse of him. He smiled and allowed fans to photograph him as he walked back, although he did not sign any autographs.

I talked to the street musician the next day and he



**BRUCE
SPRINGSTEEN
& THE E STREET BAND
TUNNEL OF LOVE TOUR**

DEBRA L. ROTHENBERG PHOTO

told me that he and a friend had been playing Bruce songs for a crowd of a couple of people when he noticed Bruce (who had only been in town for about an hour) walking by. He called over to Bruce, asking if he could "help us out." Bruce obliged and they played "I'm on Fire," before "The River" and finally "Dancing in the Dark."

I subsequently found the actual concert to be somewhat of a letdown. The concert on the street was much more personal. It is well known that Bruce is at his best when he can establish a closer relationship with a small audience.

—Kevin Jessup, Waterloo, Ontario

7/25 SET: Tunnel of Love/Boom Boom/Adam Raised a Cain/Downbound Train/All That Heaven Will Allow/The River/Badlands/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA/Chimes of Freedom//Paradise by the C/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm On Fire/Tougher Than the Rest/Because the Night/Dancing in the Dark/Light of Day/Land of 1000 Dances//Born to Run/Hungry Heart/Glory Days/Bobby Jean/Cadillac Ranch/Sweet Soul Music/Raise Your Hand/Twist and Shout/Havin' a Party.

TICKETS: 45,000 sell-out. One of the toughest tickets on the tour, with scalpers getting over \$100 a ticket. Up to 15,000 fans who couldn't get in gathered in a park next to the stadium to listen to the show.

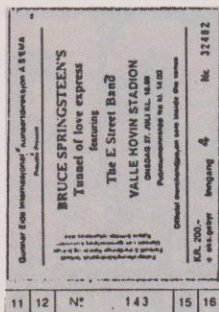
PRESS: Part of Bruce's street performance is broadcast on Danish TV, videotaped by a tourist with a camcorder in the right place at the right time.

NOTES: Bruce is seen all over the city, including a popular local amusement park. Bruce seems very happy during the show and the first sets are excellent. Strangely the band rushes through the encores with unknown provocation. Link Wray joins the band on stage during "Twist and Shout." Clarence is given an extra long introduction during "Light of Day," and Danny slips the melody of "96 Tears" into the end of "Glory Days." Bruce introduces "Paradise by the C" saying, "and now the biggest man you've ever seen." The song is a great showcase for the band, especially Clarence who blasts like it were '78 again.

OSLO

7/27

OSLO, NORWAY
VALLE HOVIN



7/27 SET: Same as 7/25 but "Thunder Road" replaces "Paradise by the C" and "Born to Be Wild" replaces "Land of 1000 Dances."

TICKETS: 35,000 sell-out.

NOTES: Once again Bruce appears able to control the weather as week-long torrential rains miraculously subside a half-hour before showtime.

Norway and Sweden are probably the two contenders for Bruce's European home away from home, claiming the most passionate fans. The *Tunnel of Love* LP sold over 160,000 copies in Norway, making it the highest sales per capita of any country in Europe. The crowd is one of the oldest on the tour, and was very reserved

until the end of the show. Many probably expected to hear more from the new record than they got. Once again Bruce is very visible around town and signs frequent autographs. "Thunder Road" is played for the first time on the Tunnel tour, in a version which uses the horns and opens the second set. Bruce introduces "Chimes of Freedom" as "the greatest song ever written about freedom." Once again, the girl Bruce chooses for "Dancing in the Dark" is reluctant to get on stage. She did not want to leave her purse and coat behind.

BREMEN

7/31

BREMEN, W. GERMANY
WESER STADION



7/31 SET: Same as 7/25, but "Working on the Highway" replaces "Because the Night." "Born to Run" is played with the full band.

TICKETS: 40,000 sell-out. Tickets are going for double face value.

NOTES: "Working on the Highway" makes its Tunnel tour debut. The new version is slightly longer than it was in '85, with more guitar intro-

duction from Nils. "Born to Run" has been rehearsed in soundchecks for the past few days. The horns play along with Clarence's part in the song. The acoustic version will not be played at any remaining European show.

BRUCE SPRINGSTEEN & THE E STREET BAND

TUNNEL OF LOVE TOUR

BRUCE TRAMP THANKS: *Backstreets* will continue with complete coverage of the Amnesty International "Human Rights NOW!" tour and any other additional dates. Readers can help by sending in set lists, number of songs played and length of show, ticket stubs, local press reports, and photos. Special thanks to Johan Bjernick (for up-to-the-minute reporting), Eason Jordan (all that's fit to print), Ralf Dissmann (stenographer caliber set lists and notes), Dave Dingle (the wanted man), Marcello Villella (ciao!), Paul Wightman (editing and continuity), Lori Hill, Emanuele Ottavis, Salvador Trepas, Ian Sutton, Mark Stricherz, Geoff Spurr, Marcello Gilberti, Paddy Ladd, Jane Nield, Jakob Hedenshog, Hans Christian, Stewart Glendinning, Kirk Marley, Sylvia Gaille, Tim Turner, Paul Trimble, Bob Sawyer, David Dubois, Phil A. Delphia, Bjorn Johansson, Kevin Jessup, Steve Bumball, Billy Smith, Debra L. Rothenberg, Sandro Caradori, Pernille Andersen, and the hundreds of other Bruce Tramps whose help with this was essential.

MADRID

8/2

MADRID, SPAIN
VICENTE CALDERON STADIUM



8/2 SET: Same as 7/25, but "Born to Run" is played with the full band.

TICKETS: 60,000 sell-out.

NOTES: Bruce addresses the crowd in Spanish and delivered a strong show. "Born to Run" seems to benefit from the lay-off, now played with renewed vengeance. Again Bruce is seen often on the streets of Madrid. Compared to early shows on the European tour, the band is now comfortable in the stadiums, and the shows are much more cohesive and energetic.

BARCELONA

8/3

BARCELONA, SPAIN
CAMP NOU STADIUM



8/3 SET: Tunnel of Love/Boom Boom / Adam Raised a Cain/Downbound Train/All That Heaven Will Allow/The River/Badlands/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA/Chimes of Freedom / / Thunder Road/Who Do You Love/She's the One/You Can Look/I'm a Coward/I'm on Fire/Tougher Than the Rest/Working

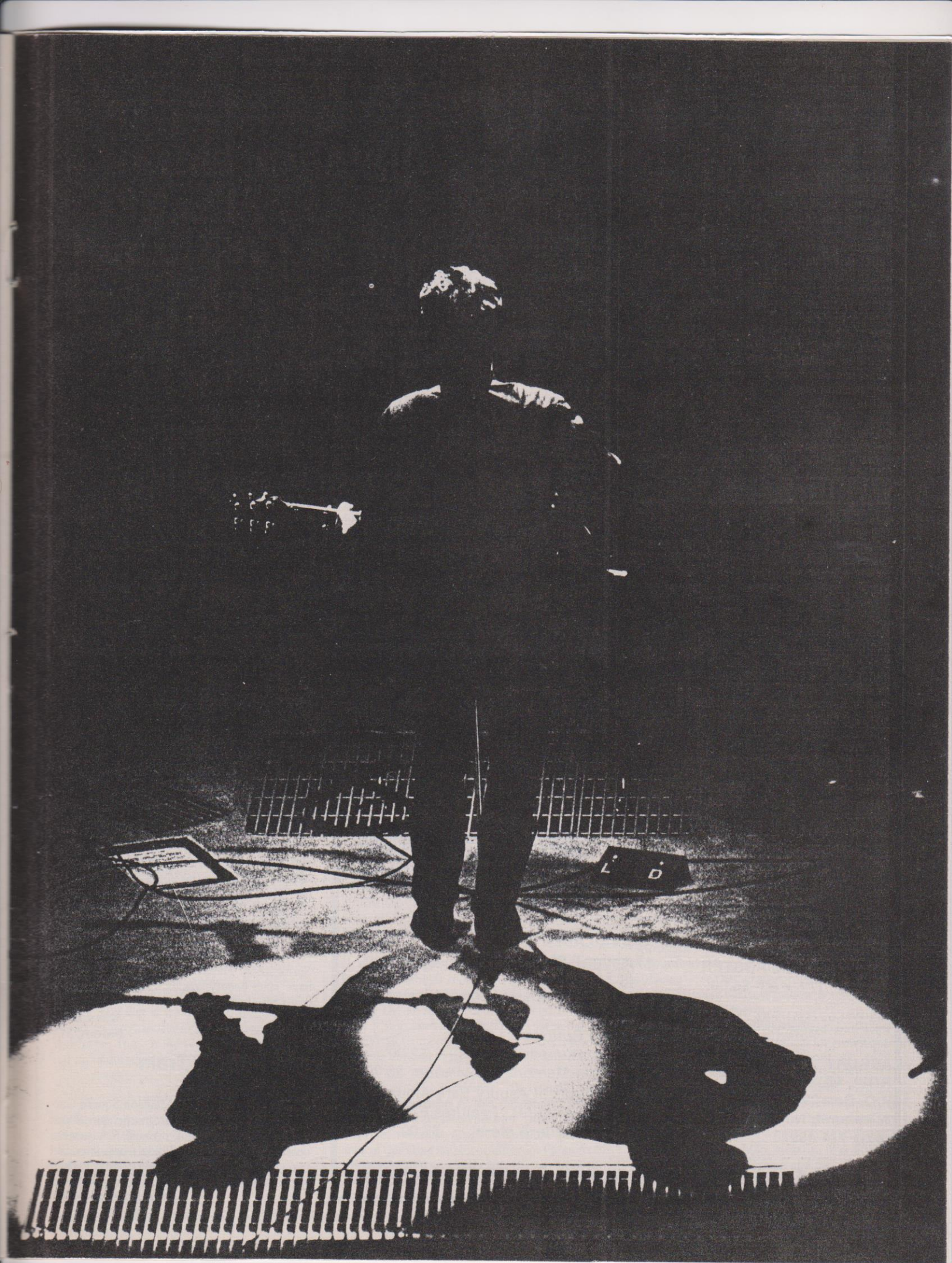
on the Highway/Dancing in the Dark/Light of Day/Land of 1000 Dances//Born to Run/Hungry Heart/Glory Days/Can't Help Falling in Love/Bobby Jean/Cadillac Ranch/Sweet Soul Music/Raise Your Hand/Twist and Shout/Havin' a Party.

TICKETS: Over 80,000 people in an enormous 90,000 seat stadium. Second largest crowd on the European tour.

NOTES: Final night on the Tunnel of Love Express tour, at least until further notice. Bruce makes no mention of this being the last show of his tour. He does mention that he will be back in Spain on September 10th for the Amnesty tour. Audience is in great spirits, perhaps not the most knowledgeable Bruce fans, but people who know where the party is. Literally every audience member sang along during "Land of 1000 Dances." Bruce told the crowd they were the wildest he had seen on the tour. Bruce addresses the audience in the regional language of Catalan to a roar of approval from the crowd. There is a large party after the show and many CBS US bigwigs are in attendance. Bruce is off for an island vacation before the band regroups for Amnesty.

TO BE CONTINUED?

DEBRA L. ROTHENBERG PHOTO





Point Blank

Dear Editor:

On Aug. 23, 1987 my dream came true when I met Bruce at the Stone Pony. I'm an Italian boy and a Bruce-fan, of course, and that's why I decided to go to Asbury Park with the secret hope to end my vacation in the States meeting the man who changed my life since 1981: THE BOSS.

On Aug. 22 at the Stone Pony there was Little Steven playing but I knew the chances for Bruce to come were high. But at the time I was 19 and they told me you can't get in if you aren't 20. Oh, shit! So I decided to come back the day after at least to take some picture of the club. Well, it was 1:30 p.m. and the Stone Pony's backdoor was open so I thought to get in and asked a man: "I come from Italy, I'm just 19 and can't get in for the show. Can I take some pictures of the inside, at least?" He said ok. While taking pictures he said: "Hey, but why don't you take a picture of him?" At first I didn't know to whom he referred but as I turned



Luca, right, and his cousin, meet Bruce: "My face clearly shows how shocked I was."

back I saw Bruce talking with a man. Needless to say that I went to him. I was really shocked and asked: "Can I take a picture of you? Please, you know, I came from Italy just to see you but there's no way for me to get in for a show at the Stone Pony cause I'm 19!" He laughed and said ok. We took a picture and then Bruce started asking me where I lived in Italy, why I was in the States, if I liked his concert in Milan, Italy. Then he signed me a postcard with a dedication, did shake my hand twice and finally asked where I stayed in Asbury Park. As I told I stayed at the Travel Lodge in Neptune he asked my room number (I hoped he'd left something there but nothing happened).

That day I was so lucky I decided to stand in

line for that night's show and no matter if in the end they would have kicked me out because I was only 19. Well, believe it or not they did not understand my Italian ID and let me go in. That night Bruce came in and joined Max and Levon Helm for an astonishing "Lucille" and two more songs. That day my dream came true! I was a Bruce-fan then and what I saw and felt that day makes me a Boss fan for my whole life and beyond...

For those who'll go to Asbury Park: Hey guys! This town may "rip the bones from your back" and look a desolated place but when you go there, when you go on the Boardwalk and at the Stone Pony you know that rock 'n' roll, the true one, is in the air and you can breathe it! No retreat, no surrender!

P.S. Hope you'll publish my letter and pictures. Please give my address to the other broken spirits of rock 'n' roll!

Luca Lanfranchi
Via Tito Speri, 6C
22053 LECCO CO
Italy

Independence Day

Dear Editor:

Some passing thoughts on this holiday weekend: On a Fourth of July when escalating tensions in the Middle East and Gulf States seem to have brought us all to the brink of another meaningless war, the Springsteen concert from Stockholm meant more to me than I ever thought one would again. It's been a long, long time since music has stirred such feelings in me. Hearing the E Street Band rip into "War," "Born in the USA," and then seamlessly into Dylan's "Chimes of Freedom," sent a cold war chill down my spine.

I grew up in the '60s, and remember the toll the Vietnam War took on my friends, my hometown, and America itself. To look back now, today, in our Yuppie/Me-First society is sobering indeed. With so many of my generation (and younger) so openly vocal in their support of Reagan/Bush, the meaning of Springsteen's choice of songs was unmistakable.

For someone like me, the feeling came as a welcome and long-lost friend. These days, the closest feelings to the political conscience of the '60s is when I watch "The Wonder Years."

So here's to the days when the music meant something: It spoke to and for a generation. And to a man who hasn't forgotten that promise and won't let others forget: Bruce Springsteen. Happy Birthday, America: You have such beauty, majesty, and potential — don't waste it.

Bill Curtis
Salem, MA

Downbound Train

Dear Editor:

On May 22 I went to Madison Square Garden to purchase a ticket from a scalper. I was unlucky (or so I thought) because tickets were outrageously high and I didn't buy one. But two girls had paid \$140 for two tickets. In their excitement they hadn't noticed that it was out-

(Continued on next page)

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SEND \$1.00 FOR COMPLETE MAIL ORDER CATALOGUE

(Continued from previous page)

dated. This happened to six different couples that I counted. There also were many just plain counterfeit tickets.

The reason I'm writing this letter is to warn people not to buy from scalpers and to let people know of a new breed of scalpers who not only overcharge but also sell tickets of past performances or counterfeits. Because it is usually night and hard to see the tickets people forget to examine their tickets. If you buy from these crooks you will be ripped off not only of your money but of your trust.

Cindy Benson
Flushing, NY

The Price You Pay

Dear Editor:

As a regular subscriber, I have always regarded *Backstreets* as something special. It was the dedication that impressed me most about the magazine. It didn't matter that there were occasional mistakes or inaccuracies, it was the effort that counted. Just the fact that the staff had enough love for the subject matter to sacrifice so much of themselves with little hope of monetary gain.

However, in reading a recent issue, I was outraged when I saw the ad for "It's Boss." Just after you got through explaining to us on page 4 that your mag was not a "Rona Barrett column," and that you were "seriously covering the man's work," you run an ad that is so grossly exploitative it is disgusting.

By running this ad, *Backstreets* is only propagating the exploitation and circus atmosphere that has surrounded Bruce since 1984. Do we really need this crap, and does it have to intrude on a publication which has prided itself on its integrity?

Tom Carbonaro
Staten Island, NY

Chimes of Freedom

Dear Editor:

I am greatly disappointed that you allowed Tom Reich to imply that Bruce Springsteen is a liberal or near socialist. How does Tom know? What is it the Republican Party "stands for" that is completely opposite of everything Mr. Springsteen "stands" for? Bruce Springsteen has rejected association with Walter Mondale, not just Ronald Reagan, and that doesn't make him a Republican. Tom Reich has no right to label Bruce Springsteen a Democrat just because he is, that is his problem, not Bruce's. Bruce has stated he is a rock 'n' roll performer, and that is what he and *Backstreets* is about, so stop associating him with groups that you favor, Tom. A light hearted Hot 99 list is not an endorsement, just amusement.

Matthew J. Ditchey
Youngstown, OH

Address all correspondence to the Editor, *Backstreets*, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in *Backstreets*.

Contest

What songs would you include on the ultimate Bruce Springsteen compact disc? That's the question we asked our readers in our most recent contest — pick the top 12 songs to be included on the essential Bruce disc. Only official releases were allowed and live cuts could only be from official live releases. We asked our readers to rate, on a scale of one to 12, their top picks.

We received approximately 300 postcards, spent a couple of days adding up the results and let a computer figure out the winner. What was most surprising was the diversity — there were only about ten officially released songs in the Springsteen catalog that were *not* chosen by at least one reader.

The winners in order of their ranking (with number of votes shown):

- | | |
|--------------------------------------|-----|
| 1. "Born to Run" | 576 |
| 2. "Thunder Road" | 558 |
| 3. "Backstreets" | 522 |
| 4. "The River" | 450 |
| 5. "Badlands" | 432 |
| 6. "Jungleland" | 396 |
| 7. "Born in the USA" (live) | 394 |
| 8. "Roulette" | 375 |
| 9. "Tunnel of Love" | 370 |
| 10. "Rosalita" | 365 |
| 11. "Prove it All Night" | 361 |
| 12. "Incident on 57th Street" (live) | 359 |

The next eight, in order of placement, were: "No Surrender" (live); "Be True"; "Darkness on the Edge of Town"; "4th of July Asbury Park (Sandy)"; "Racing in the Streets"; "Tougher than the Rest"; "Spirit in the Night"; "Adam Raised a Cain." Almost 30 other songs received votes from at least five readers.

The overall results confirm the reader's poll we had in *Backstreets* #15 in which we asked readers to name their favorite Springsteen song of all time. Of the top ten winners in that contest, only two were not included on this CD: "Dancing in the Dark" and "Independence Day." And perhaps the most surprising result of the contest was the strong showing by "Roulette." Though this song was only officially released in the past six months, it is so popular with Springsteen fans it was included here on the best Bruce CD, a clear indication that this song stands as one of Springsteen's finest moments.

We did allow readers to vote for live versions of songs, though most of the entries we received were not specific as to whether they chose the studio cut or the version released live. "Born in the USA" (live) beat out its studio cut to make it onto the CD with votes for the live version of this song out-distancing the studio cut by almost five to one. The live version of "No Surrender" also handily beat the studio version of this cut almost two to one. There were also votes for "Born to Run" (live) in the new acoustic version, meaning fans of this song had three different versions to choose from (the studio cut, the cut from the live album and the new acoustic release) though the studio cut was the clear favorite.

Readers also voted for some obscure rare cuts including the semi-officially released version of "Prove it All Night" (from the Berkeley Community Theater Show); "Circus Song" (live) from the early promo Playback single; and even the new B-sides "Two for the Road" and "Lucky Man" found at least two fans who would have selected them for the ultimate Bruce CD. As always some Springsteen fans can't exactly remember what was officially released live or not: Several people voted for the live version of "Dancing in the Dark" (an official one does not exist) and one person even selected the live version of "The Angel" (obviously this was some sort of joker — the song has never been played live).

We timed the length of the reader's ultimate CD and found it to be just over 80 minutes, which means that with current technology these selections wouldn't be possible as one CD (but if you substituted "Held Up Without a Gun" for "Incident" it might work). Whether CBS will ever issue a "best of" CD is highly unlikely as Springsteen has said he's not a fan of greatest hits-type albums. It's also worth noting that of the 12 songs that readers chose for the ultimate CD, only half of them (six cuts) were regularly played during the recent US swing of the current tour (though it might be added that in Europe, Springsteen's sets differed dramatically and all but three of these cuts made it into his set).

Our next contest will also be one that allows our readers some personal creativity. The basic question is one we're sure you've all thought of some time before: Wouldn't it be nice to have seen some of the great Bruce Springsteen shows you missed? There are serious Bruce Tramps who have seen upwards of 300 shows, seen Bruce in the Stone Pony dozens of times, seen shows at the Upstage. But even those serious veterans probably missed Phoenix 1978 or LA 1981.

This is the question we'd like you to answer: What Bruce Springsteen show from the past did you miss, that you most wish you could have seen? You can pick one from 1970 with Steel Mill if you want (even if you weren't alive then), or pick one as recent as the Stockholm show in Sweden. Simply let us know the date of the show (you must be specific about one date please). Again, imagine there was nothing in your way — no money, ticket or logistic problems — so that whatever show you wanted to see (at least whatever show actually happened) you were there.

The second part of this contest is to explain why (in 200 words or less). Why would you want to see that particular show and what would it have meant to you? Be creative here and imagine you have a time machine. But get on it as we'd like all responses by November 1, 1988 so we can use them in the next issue. Send them to Time Machine Contest, *Backstreets*, PO Box 51225, Seattle, WA 98115. We'll publish the best ones and pick five winners at random who will receive free sweat-shirts. 🐼

Classifieds

PERSONALS

WANTED: BRUCE PEN PALS, MALE OR FEMALE, ages do not matter. I am 25 and will correspond with anyone. I am female, single and absolutely crazy about my "Jersey Boy!" I have only been an avid fan for about four years so I hope that doesn't matter to anyone. Miss Susan Giammarino, 113-84th St. Brooklyn, NY 11209.

BRUCE PEN PALS WANTED. PREFER 20-25 YEAR olds. Stephanie Miyoshi, 1880 Abajo Drive, Monterey Park, CA 91754.

WANTED: BRUCE PEN PALS FROM ALL OVER THE world! Tino Di Siena, 14017 Lakota Ave., Cleveland, OH 44111.

BODEANS PEN PALS, ESPECIALLY FROM Milwaukee, wanted. Please write: Lynn Mikulsky, 20 Charles Gate West, Boston, MA 02215.

WANTED: BRUCE PEN PALS FROM USA. GILL Duell, 15 Beechwood Close, Dogsthorpe, Peterborough, P31 4PN, England.

BRUCE FANS, PLEASE WRITE: BARB BODNAR, PO Box 81, Coatesville, PA 19320.

BEAUTIFUL PHILLY BLONDE: SAT BEHIND YOU AT last Garden show. Only talked a bit (we had dates). Would love to drive all night with you. Eric (914) 779-5179.

SPRINGSTEEN FEVER IS EXCITING, INSIGHTFUL, honest, powerful, and everlasting... catch it if you can handle it! GL.

IF BRUCE IS YOUR JUICE SEND ME YOUR SQUEEZE Dan Morris, 12 Brill Crescent, Willowdale, North York, Ont., Canada M2R 2X3.

WANTED

WANTED: BRUCE TRADERS. I HAVE FROM 1969 TO present. Send lists to Eddie Dandrow Jr., 142 Warren St., Revere, MA 02151. Over 400 shows to trade.

WANTED: SPRINGSTEEN AUDIO & VIDEO. WILLING to trade for both. Gary Lyons, 28 Great Oak Drive, Churchville, PA 18966. (215) 335-8418.

HIGH QUALITY VIDEO DIRECT FROM FEEDER-LINE of LA Coliseum show (85) wanted to buy. Specify tape quality and price. Arthur Rubio, 6229 1/2 Orchard Ave., Bell, CA 90201.

BRUCE AUDIO AND VIDEO TO TRADE. YOUR LIST gets mine. Ken Grille, 5 Sycamore Dr., East Hampton, NY 11937.

BRUCE AUDIO AND VIDEO TO TRADE. MIKE Telesca, c/o Abes. 173 E. Aurora St., Wtby., CT 06708.

SPRINGSTEEN VIDEO TO TRADE, 1973-1988. SEND list or call. Mark Millman, 261 River Rd., Red Bank, NJ 07701. (201) 957-3127.

TAPES WANTED: SPRINGSTEEN, DYLAN, STONES — low generation only, have much to trade, no sale. H. Sohngen, Stephanstrasse 10, 1000 Berlin (West) 21, West Germany.

BRUCE TAPES TO TRADE, IMMEDIATE RESPONSE, send list. Mike Thatcher, RD#2, Box 121, Canajoharie, NY 13317.

MANY SPRINGSTEEN AUDIO AND VIDEO TAPES TO trade. Interested in Tunnel tour. Bill Mahoney, 103 Oak St., Harrison, NY 10528.

WANTED: BRUCE TAPES TO TRADE. YOUR LIST gets mine. Craig Carasoli, 3280 Layton Ave., Apt. 4, Bronx, NY 10465.

BRUCE AUDIO/VIDEO TO TRADE. J. GROSS, 302 Jody Lane, Boothwyn, PA 19061.

NEEDED: THE REST OF THE LIVE STOCKHOLM broadcast 7-3-88. Will trade anything. Michael Greene 66 Prospect, Norwich, CT 06360 Help!

WANTED BRUCE PHOTOS OF 4-23-88 LA CONCERT. R. Saplenza, 25-02 Ditmars Blvd., Astoria, NY 11105.

VIDEO TRADERS: HAVE MANY '88 SHOWS FOR trade. Ed Kosinski, 2209 Stateline Rd., Richmond, IL 60071.

SPRINGSTEEN VIDEO AND AUDIO TO TRADE FROM '84-'88. Gerald E. Muldowney, 1231 N. Bosworth, Chicago, IL 60622.

WANTED: ANY PHOTOS OR VIDEOTAPE OF Thursday, April 28 show at the LA Sports Arena. Especially first five rows. Please write to Jeff Gelberg, PO Box 5152, Santa Monica, CA 90405.

HAVE SPRINGSTEEN EXCELLENT QUALITY video including "Tunnel" tour. S.A.S.E. to: T.V. P.O. Box 1456, Pacific Palisades, CA 90272

LOOKING FOR STAND-UP DISPLAY FROM GLORY Days book. Will buy or trade. Don, PO Box 28142, Spokane, WA 99228-8142.

WANTED: BRUCE TAPES TO TRADE. YOUR LIST gets mine. Penpals also. Roy Saunders, 538 Lakeside S., #301, Seattle, WA 98144.

WANTED '88' TACOMA SHOWS AND FIRST '84' Tacoma show. Gary Harnett, 23341 105 SE, Kent, WA 98031.

Rates

CLASSIFIED RATES: RATES ARE \$1 A WORD for each word with 10 words or \$10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

BRUCE VIDEO AND AUDIO TO TRADE. YOUR LIST gets mine. Matt Lafata, 20 Apple St., Gloucester, MA 01930.

BRUCE VIDEOS TO TRADE. BETSY, 832 N. Crescent Heights, OA, CA 90046.

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Backstreets

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All pins are \$5 each or \$16 for four. Specify pin style. All designs also available as keychains for \$6 each. Add 50 cents per order shipping in the US and Canada; \$1 overseas. We guarantee these are the finest pins in the world or your money back!

Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

FOR SALE

TUNNEL OF LOVE COLOR PHOTOS. SEND SASE FOR free sample. All photos taken from front row. David Denenberg, 2445 Perot, Philadelphia, PA 19130

SPRINGSTEEN LIVE RECORDS/TAPES TRADING, photos, videos, selling/trading. Marten Wennberg, Folvagen 50 17339, Jarfalla, Sweden.

FOR SALE: THE OCTOBER 1987 ISSUE OF THE Rocket magazine featuring a gorgeous Lynn Goldsmith cover and a feature review of "Tunnel of Love," written by Charles R. Cross. Cover alone makes it an essential Bruce magazine. Price is \$5 postpaid US (\$6 overseas). Send to: The Rocket Magazine, 2028 Fifth Avenue, Seattle, WA 98121.

JAMES DEELY AND THE VALIANTS DEBUT ALBUM *Beyond the Beaches* is now available from JCA Productions, 907 Pleasant Valley Ave., Mt. Laurel, NJ 08054. \$7 postpaid (add \$1 for airmail).

PHOTOS OF BRUCE, E STREET BAND (PAST AND present), recent candids of Little Steven, Max & Nils; Beaver Brown, John Eddie, Southside, Jukes, Bon Jovi, Glen Burtnick, much more. SASE for details to: Rockphotos, PO Box 232, Lavallette, NJ 08375. Europe — \$1.00 for details.

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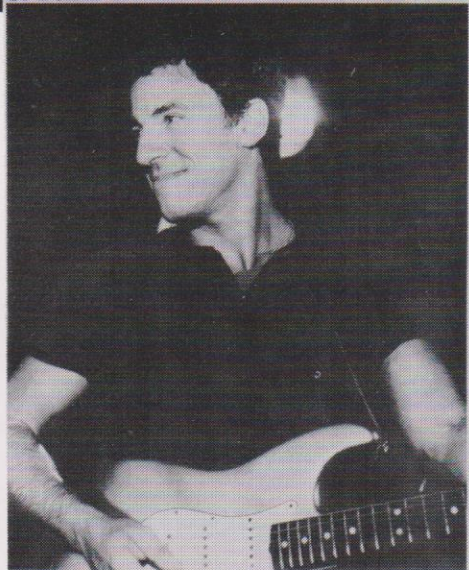
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